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SCREEN RADIO MUSIC STAGE

VARIETY

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U. S. SLIGHTS ALLIES IN WAR PIX?

Clare Luce Wins Votes as 'Candida' In Strawhat, But Her Double Talk—No!

By HAROLD M. BONE

Stamford, Conn., Aug. 7.

Congresswoman Clare Boothe Luce gave a celeb-filled audience at Strand theatre Monday night a mildly interesting version of Shaw's "Candida."

Critical opinion of the Congresswoman's histrionic talent, based on this, her first stage appearance, is hardly in order. A one-week rehearsal for a strawhat production isn't exactly a fair shake on gauging ability, but this one did serve to unveil possibilities. Tendency toward overgesturing impressed as suitable for congressional argument, but not befitting the Shaw heroine. A fair enough summation is that there have been better and worse interpretations of "Candida."

Circumstances surrounding appearance of Mrs. Luce at Stamford pointed up fact that the thespian fling was incidental, not a planned venture. Playwright remarked following preem: "I know why I wanted to do this, but I don't know exactly why I am doing it."

There was no elaboration of this Gertrure Stein statement, but it developed that the one-week stand was in lieu of a possible production of her new play, "The Happy Marriage," at the Stamford strawhat.

When asked why she picked for

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Big Pix-Mag Tie Cued By Report of Liberty Sale to Floyd Odlum

A major mag-pix tie-up, which may include radio as well, was cued as a definite possibility this week when it became known that Floyd B. Odlum has either already purchased Liberty mag or is just about to close the deal.

Rumors were that Odlum had clinched the proposition, but Liberty business execs denied it, saying only that the proposition was pending.

Tied in with the deal for Liberty itself was said to be also the group of "picture-fan" publications controlled by the present ownership of Liberty.

Odlum is prez of Atlas Corp. which has 47% of the stock of Radio-Keith-Orpheum Corp. and has sizable chunks of money invested in

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ISHAM JONES' RETREAT, 33 MILES FROM DENVER

Denver, Aug. 7.

Meet Isham Jones, Country Gentleman.

Once one of the country's top-drawing music maestros, big 51-year-old "Eyesh" gave up his band two years ago and dropped out of sight into his retreat, a quiet valley in Colorado's majestic mountain country, 33 miles southwest of Denver.

Jones has built a large two-story

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Abbott-Costello Bury The Hatchet—Again!

Philadelphia, Aug. 7.

You can write finis to the much-publicized Abbott-Costello feud—maybe.

The two comics seem to have buried the hatchet, literally and figuratively, here in the "City of Brotherly Love." To convince the public that they mean it, they traipsed out to Fairmount Park Friday morning (3), and before newsreel and still cameras they dug a hole and dropped two hatchets into it. Messrs. A & C are spending their time between shows playing two-handed stud, and after the shows are being seen at the night spots together.

British Survey Name Deflation

London, Aug. 7.

Topliners among prewar British film stars, the hopes of any attack on the American market, are rapidly losing weight in the boxoffice scales because war activities or other interests have lifted them off the screen.

Survey of current champs of the British screen shows that Vivien Leigh, Robert Donat, Laurence Olivier and David Niven are practically forgotten on the pic front, with much to do to get themselves back as No. 1 stars. Only Anna Neagle among well-known names has kept her face bright with the fans by making, roughly, a film a year since the guns opened up in '39.

Humiliating position for British films is that they see top-notchers like Dick Haymes and Van Johnson hitting boxoffice high-spots though

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Russians, Even English Moving Faster With Pix In Europe Than Yanks

Reported that the Russians are moving fast with the film programs in their sphere of influence. A now w.k Russian axiom that whoever rules the cinema industry can rule the country is seemingly being put into active practice, and Germans and other non-Russian nationals in the USSR occupation zones are being assiduously exposed to Soviet films. Whatever their propaganda values, "conditioning" or "entertainment" is a subject of much conjecture in western Europe.

Even the British are moving faster with their movies than the Yanks' pix program in de-Nazifying the Germans in U. S. occupation zones, which seem to be the most lethargic.

FOREIGN GRIPES VS. HOLLYWOOD

By ARTHUR BRONSON

Proof of the hostile reception given to certain American war films overseas, because of Hollywood's neglect of minor details, and its likely damaging effect on Hollywood's future foreign markets, has been brought back to the U. S. recently by various war correspondents.

Some of the incidents, though old, have not been told before because of the possibility of endangering goodwill relations. Some stories were censored at the time, on the same grounds, when correspondents tried to get them out. The incidents, is the belief, indicate the care Hollywood must take in handling war stories skillfully, to avoid a breach in relations and to insure smooth going in markets abroad. Especially in Britain, which is such an important foreign market.

The Hollywood war stories naturally emphasized American successes at arms, as British films stress English feats, and Russians present Soviet deeds of valor, etc. Resentment, however, came because of overemphasis or complete neglect of

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Looks Like 'Atchison' Heading for Sales Record; No. 1 on All Jobber Lists

Music men are pointing to the Johnny Mercer-Harry Warren tune, "Atchison, Topeka & Santa Fe" as the fastest breaking song as far as sales are concerned, that has hit the business in years, perhaps for all time. It has zoomed from the post much faster than last fall's "Don't Fence Me In."

Only two weeks ago, Feist Music received the initial shipments on a record 500,000 first-printing order, and already "Atchison" is No. 1 on virtually all sheet sales lists from jobbers all over the country. That speed makes those copies almost too hot to handle, brother.

Ed Gardner Takes Blast at USO, Special Services for 'Bungling'

Chorus of criticism recently leveled against USO-Camp Shows and Army Special Services was augmented sharply last week by Ed Gardner upon his return from a tour through the Mediterranean theatre of war.

The "Archie" of "Duffy's Tavern" air show charged that through faulty routing by Special Services and because of bungling by Camp Show execs both here and abroad his troupe which included Jinx Falkenburg played to 100,000 troops when they could have entertained as many as 300,000. He declared that Army politics had him playing to an audience of 700 men when he could have as easily played to 10,000 GIs. At that he declared they had him do "Duffy's Tavern" to an audience consisting mainly of British WACs, who don't savvy his kind of entertainment at all.

Gardner further charged that Special Services abroad is made up of "limited-service Charlies" who are greatly uninformed. That was all right at the beginning of the war when every able-bodied man was needed for more important things. "But the fighting's over in Europe"

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Mrs. FDR Sought As ABC Commentator

ABC (Blue) has made overtures to Mrs. Eleanor Roosevelt in an effort to line her up for a network commentary stanza. Web would grab her under almost any terms, either for a sustaining spot, under sponsorship auspices, or in whatever manner the ex-First Lady would want to go on.

Feeling of the network execs is that Mrs. Roosevelt would be a natural for radio. Thus far there's no decision, with Mrs. Roosevelt reportedly weighing the bid.

H'wood Exodus To Legit Still Rises

Greater number of Hollywood players are set for Broadway shows this season than was estimated a couple of months ago, when it was originally figured likely to be high. Undoubtedly, the current studio strike, which is now in its 22d week, has something to do with it.

Among the more important film names who will spend at least part of the legit season on the Broadway boards, according to present plans, are Katharine Hepburn, Franchot Tone, John Garfield, and Carole Landis, in shows that, as yet, have not been announced. Spencer Tracy is set for the Playwrights Co.'s "The Rugged Path," which opens on Broadway, following a Providence tryout, starting Sept. 27. Ginger Rogers is also reported to be forsaking the Coast shortly for her first legit appearance in 15 years, in the Eddie Dowling-Louis J. Singer production, "One More River to Cross," due this season. There are a host of

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Paris Show Life Hits Peace Time Gait; Legit, Pix, Niteries Packed

By SGT. HAROLD GARY

Paris, Aug. 1.

Night life in Paris is increasingly assuming its former complexion as one of the gayest capitals in the world. Prices are still of the "Klondike" tinge, so fantastically high as to make nightclub attendance prohibitive to all except black marketeers and GIs and officers handy with the cubes.

An example is the Swing Club. Admission by "membership" cards which cost 500 francs; a bottle of

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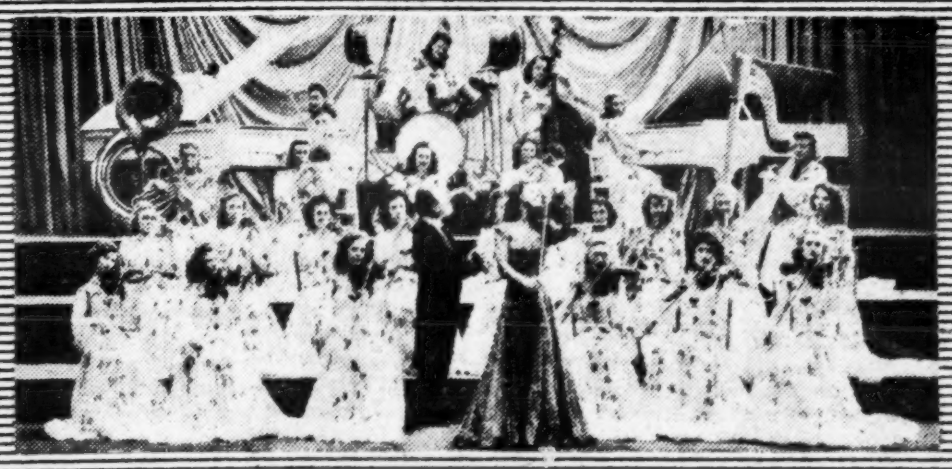

This is "THE HOUR OF CHARM"

His 'Crazy Quilt' Barred Years Ago, So Rose Won't Give Mpls. 'Jones'

Minneapolis, Aug. 7.

Barring one of Billy Rose's first shows, "Crazy Quilt," is costing Minneapolis one of the season's outstanding attractions, "Carmen Jones," in favor of St. Paul. Whereas the situation's logic would dictate the exact opposite course in case only one of the two towns could be visited, because Minneapolis is held to be the better show town, judging by comparative grosses and length of engagements, "Carmen Jones" passes up Minneapolis entirely and plays St. Paul exclusively, Aug. 20-22.

It's quite a blow to the city's prestige and civic pride and business interests here don't relish it. The fact that there is such keen rivalry between Minneapolis and St. Paul makes the slap all the more hurtful. But localites are finding that Rose has a long memory.

"Crazy Quilt" originally was booked for four days in Minneapolis and three in St. Paul. However, Ned Alvord's daring advertising copy and the billboard promotion stirred up a hornet's nest among reformers here and they induced the mayor to ban the show, stopping it from opening on a Sunday night when capacity business was assured. Rose immediately moved the attraction over to St. Paul where it played the entire week, with many Minneapolitans, of course, going over to see it. The show was declared entirely inoffensive.

SCHREIBER TO OPEN MCA'S LONDON OFFICE

Taft Schreiber, Music Corp. of America veepee, is poised to sail for London, where the band and talent agency wants to resume its foreign activities. Earl Bailey and Herman Stein, who headed MCA in London before the war, are respectively tied up in the N. Y. and Hollywood branches.

MCA has ambitious postwar plans for flying name bands around the world, and the London office (and later a Paris h.q.) will be the focal booking points for the European spas, resorts, capitals, etc.

Lewisohn Concerts' 85G Red, Worst in 28 Years

With its season closing Sunday (11), the N. Y. Lewisohn Stadium concerts have had their most disastrous season in their 28-year history due to weather conditions. Deficit, which normally runs about $50,000 for the summer, is believed this year to be reaching $85,000. Money is usually raised by Mrs. Minnie Guggenheimer, chairman and sparkplug of the concerts. About $20,000 of the anticipated $50,000 deficit was raised before season started June 18, and part of balance corraled during the season.

Once or twice this summer Mrs. Guggenheimer was ready to call the whole season off due to the rainouts. This would have set a precedent. By Monday night (6), out of 50 concerts originally scheduled, there had been 12 rainouts, 11 more nights had seen slim attendance because of threatening weather, and two more nights had been lost through prior commitments, for exactly a 50% attendance loss on the season. "Carmen," one of two operas staged this season, proved very costly, for instance. Rain fell opening night after one act, necessitating rainchecks and payment of orchestra and stagehands. Second night was also rained out, opera being given next two nights.

Robin Hood Dell, Philadelphia, which closed season Saturday (4), also reported the worst season in its 16-year history, with attendance 30,000 below last year, 15 concerts postponed by bad weather, and a deficit of $15,000 to $20,000. Deficit is being taken care of through private gifts.

Nazimova's Life Story Is Willed to Soviet

Los Angeles, Aug. 7.

Estate of the late Alla Nazimova, valued at $6,050.70, was left to her confidential secretary, Glesca Marshall, who was named executrix in the will filed for probate here.

Actress directed that her autobiography, which she valued at $1, go to the Soviet government after Miss Marshall's death.

Celeste Holm's 20th Pic Pact, Also Can Do Show

Celeste Holm took off for the European war theatre for an 8-week USO-Camp Shows tour, as a solo star, sans salary, save for the $10-a-day maintenance. She'll pick up her piano accompanist in London.

Meantime, 20th-Fox which has her under contract, felt some role might present itself for her while she was overseas, although Miss Holm can also pick another Broadway musical, and defer her Hollywood contract, providing the studio okayed it.

Boston Niteries Must Provide Medical Aid For Slugging Customers

Boston, Aug. 7.

Drinkeries must provide medical aid for their customers, the Boston Licensing Board announced after revoking the license of a coffee house and suspending for one week the licenses of two taverns, in one of which a man recently received injuries that caused his death.

Board warned that stern punishment would be meted out to any proprietor of a drinking place who failed to take reasonable steps to provide medical attention for injured customers.

A police complaint informed the Board that the injured man had been carried out of the tavern in question and had been left in a nearby doorway.

WOOLLEY FOR MAYOR NOW NO LONGER A GAG

Saratoga Springs, Aug. 7.

Actor Monty Woolley expressed surprise and pleasure when he learned in Hollywood of his nomination for mayor of his home city, Saratoga Springs, N. Y. Starting as a gag when a group of his pals assembled in the Worden Hotel Grill in Saratoga Springs, a write-in campaign by his friends brought him a total of 20 votes, which placed him second to Mayor Addison Mallery in a field of 30 candidates. The top two in the nonpartisan primary go on the election ballot.

"Upon mature deliberation," said The Beard, "I have decided to accept the nomination. And I shall gladly accept the honor if I win the election." The job pays $500 a year—somewhat less than Woolley now receives per week. Later Woolley backed out.

Hildegarde, Karlweis Recovered, Leave Chi

Chicago, Aug. 7.

Two performers who were glad to scram out of Chi during the past week were Hildegarde, who checked out of the Edgewater Beach hotel, where she has been recuping from her operation July 11 at Wesley Memorial hospital, and Oscar Karlweis, who spent seven weeks in American hospital here as result of a heart attack suffered when "Jacobowsky and the Colonel" folded at the Blackstone June 16. Both left for N. Y.

Karlweis, whose breakdown followed 1,100 straight performances in "Rosalinda" and "Jake," said he's planning on spending a couple of months at Lake Placid, on doctor's orders, but will be ready to go back to work in the fall.

N.Y. to London

(By Clipper)

Aug. 2—Jed Harris, Taft Schreiber.

Aug. 10—Robert Swezey, Mark Woods, Justin Miller, Harry Wilder, Martin Campbell, Clair McCollough, G. Leonard Reinsch, John Fetzer, Morris Novik, Abel Green, Jack Alicoate, Sol Taishoff, Col. Ed Kirby.

London to N.Y

Aug. 10— Capt. Harold Auten.

164th WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1945"

El Capitan Theatre, Hollywood, Cal.

"Thanks to Murray's showmanship, class variety talents, and good, solid fun, 'Blackouts' is as much a 'must' on the list of things to do in Los Angles, both for the natives and visitors, as any of southern California's natural attractions."

HOLLYWOOD VARIETY.

Long-Run-Legiters Would Swap Casts, Nipping Staleness

Matinee or Sunday performances of a play by the cast of another long-run show, as an antidote to staleness, are again being discussed by managers. Idea was broached some time back by Oscar Homolka, co-star of the Hammerstein-Rodgers production "I Remember Mama" (Music Box, N. Y.), in conversation with John van Druten, the play's author, with idea of doing something from Shaw or Strindberg on an experimental basis. Discussion got as far as tentative plans for a production of Ibsen's "The Master Builder," with members of the "Mama" cast and Margaret Sullavan, who had starred in another van Druten hit, "Voice of the Turtle," but Miss Sullavan proved unavailable, and plans were dropped.

Homolka has played in "Mama" over 300 times, and likes it. But he's never done a role 1,000 times, as have some fellow actors in another Hammerstein-Rodgers venture, "Oklahoma!", and he says he never will. Life isn't long enough to spend it in one part 1,000 times, he says. Besides, if by some miracle you did run across a role you'd like to do 1,000 times, quite likely the play wouldn't run that long.

Other industries, while fabricating, are always experimenting, says Homolka. Why doesn't the theatre do the same, to keep long-run actors from going stale? Homolka has done long runs before—he did Edgar Wallace's "The Ringer" in Berlin for a year, and "Close Quarters" with Flora Robson in London for a year—but as a rule he's preferred shorter runs. In his years in Berlin with Max Reinhardt, as a rule one acted three plays a year, which was just right. It gave an actor enough time to relax after an opening and enjoy a part, without becoming surfeited. In Vienna, as in London, Homolka took part in Sunday shows as a respite from long runs.

Amusing sidelight on the present run in "Mama" deals with Homolka's role of the drink-addicted, eccentric Uncle Chris who dies in the second act. Presumably death is due to acute alcoholism or a failing heart, but nowhere in the play is the cause of his death given.

When the play was first put into rehearsal, Homolka asked van Druten, in order to handle the scene properly, what it was he was dying of. "I don't know," confessed van Druten; "what do *you* think you're dying of?" "How should I know?" Homolka answered.

"And for over 300 performances," says Homolka, "I die every night—and I still don't know what I'm dying of!"

Moss Hart's 20th-Fox Pic Means No Berlin Collab

Moss Hart won't be available this fall as librettist on Irving Berlin's new musical, "Tea Leaves," as anticipated, since he tied up with 20th-Fox to write and direct an original script which Darryl Zanuck will produce.

Berlin, now on lookout for a writer, is due in N.Y. from the Coast early in September to get his legiter rolling.

SCULLY'S SCRAPBOOK

By Frank Scully

Swaff's Circle, Aug. 5.

The political switch in England reminds of a similar nipup in 1929 when Hannen Swaffer was "Variety's" prima donna in London and a Labor government won the elections. Swaff, who was bullish on the three S's (Swafferism, Socialism and Spiritualism) was slap-happy with delight over the election results. He came downstairs to "Variety's" office (he lived above it) beaming.

One of the ironies of life as lived in those days immediately entered the picture. I had been warmly defending Swaff "I" trouble on the grounds that it was an English mannerism and meant nothing except to the axemen on the New York copy desk. Like Nathan, Broun, Shaw and Woollcott, it was charged that Swaff felt that the best way to write about showbusiness was to write about himself. But he also was a reporter. In fact, he was sure he was a pip.

Jolo used to tell him, and right out loud, that he was the lousiest critic in London. "But a good newspaperman," Swaff would insist.

The moment Swaff entered the discussion he began kicking me into the anti-Swaff camp. It was the day after the election upheaval and I had flown over from Paris. Though the press was in a white jitter it looked to me as if nothing had changed. The same people were playing golf on the same courses and the same guys were cutting the grass. I wanted to assure the Morning Post that everything was all right and to tell Swaff that nothing much would happen under Ramsay MacDonald.

"Watch him, Swaff," I said. "The force of tradition is so strong in England it will lick this guy as it has the others. He will get into silk knickers and ride to Buckingham Palace in a 16th century buggy, holding up traffic all day."

"What do you want him to do?" Swaff bellowed. "Walk?"

"No," I replied. "If he's such a go-getter, why doesn't he phone the King to send the keys over by a messenger?"

"Well, I happen to know," Swaff said, "that the King is a Socialist!"

"Wow," I said, "print that!"

"Don't tell me what to print, boy. I was an editor before you were born."

"If you're still a good one you'll print it," I insisted.

"Don't try to tell me what to do," he boomed. "You print it!"

Of course I did. But Swaff and I both knew that tradition had even loused up his pretensions to being a good newspaperman because tradition had said, "Lay off the King, except to remark how well he is looking these days."

What happened in Ramsay MacDonald's case to a degree will happen in Clement Attlee's case. He was MacDonald's brightest boy, and in the years between has learned to respect this devotion to tradition. After all, he was No. 2 boy in Churchill's cabinet and Labor felt that it got the sweat but not the billing for its part in saving England.

That the Swaffers are leaping with delight is a cinch. But it is doubtful if the hep guys elsewhere are dancing in the streets. They know England better than Englishmen do. Nothing will change much; and for showmen, who have to do business with all sorts of governments, the change will not be noticed at all. Socialism may have a little more meaning in London than equality has in Mississippi but not much more.

In San Francisco Attlee asked Carveth Wells, Walter Duranty and other correspondents how lecturing paid in America these days and who were the best agents.

"I may be out of a job in a few months," he explained, "and lecturing might tide me over till I find another one."

Friends are wondering if he now plans to give his list to Churchill.

Geo. Jessel's 'Mama' Dies in H'wood at 70

Hollywood, Aug. 7.

One of the best known of all vaudeville and radio partnerships was dissolved Aug. 4, when Mrs. Charlotte Jessel Brod, 70, died in Beverly Hills. She was George Jessel's mother, familiar to millions through the actor's telephonic "Hello, Mama." Mrs. Brod passed away after an illness of several months while her son was in the east on a tour of military hospitals.

In addition to her son, her husband and a sister survive.

Private funeral services were held Monday (6) in Beverly Hills.

Jessel returned from N. Y. in time for funeral, which was attended only by relatives and close friends of family.

Brit'sh Survey

Continued from page 1

scarcely known here a year or two ago, while their own pets are mewing for attention.

Miss Leigh, with "Gone With the Wind" and "That Hamilton Woman" behind her, is practically unknown to millions of British bobby-soxers, though her reputation among theatre highbrows has jumped skyhigh through her performance here in "The Skin of Our Teeth." As "Caesar and Cleopatra," the $3,000,000 Shavian opus, will not be shown by Gabriel Pascal until December, Miss Leigh has four years to make up with the fans since "That Hamilton Woman" (1941).

Donat stands in a similar position, not having bowed to the patrons since "The Adventures of Tartu" two years ago. He still has one film to make with Metro pending legal matters to be ironed out. At present he has a full commitment at the Westminister theatre with the current Walter Greenwood comedy, "The Cure for Love," and other shows lining up.

Olivier's big success with "Henry V" is still an unknown quantity in the sticks. No general release is yet fixed, and provincial houses have not heard of him since "Demi-Paradise," two years ago. Currently he is preparing the new Old Vic theatre season opening in the fall, but has an arrangement with Two Cities Films for more pictures. War service nipped chunks out of his film life.

Niven, now overseas, raised a flattering commotion with "The Way Ahead," which has since sunk to a dead silence. He's due to make a pic now for Sam Goldwyn, however, having been mustered out of the British army.

Gaps in these starry careers indicate that British studios, always with a time-lag in their projection of stars, have plenty on their hands if they are to cash in on the all too-few names they have to spare.

MORRIS AGCY. EXECS IN POSTWAR STUDY

Hollywood, Aug. 7.

Postwar plans for the William Morris agency are under discussion here in a series of conferences by William Morris, Jr., Abe Lastfogel and Johnny Hyde.

Morris has been in town for several days. Lastfogel arrived from New York yesterday (Mon.) and will remain here for the rest of the year.

Child, 3, Saved From Drowning by Sinatra

Hollywood, Aug. 7.

Frank Sinatra became a real-life hero Sunday (5) at San Pedro when he rescued three-year-old Duke Jones from drowning. Boy was standing on dock and fell 13 feet into water. Sinatra was on a yacht at anchorage and dived in to save the moppet, who had been knocked unconscious by fall.

Child is son of Mac C. Jones, local yachtsman.

Garr Back From USO Tour With Broken Back

Hollywood, Aug. 7.

Eddie Garr, comedian, is in Torrance Military hospital with a broken back, the result of a jeep accident while touring the Dutch East Indies with a USO troupe.

Actor, whose home is in North Hollywood, arrived after a long trip on an Army hospital ship.

WB SETS INDUSTRIAL PIX PACE

Film Stocks' Relative Stability Keynotes Wall St. Faith in the B.O.

Although motion picture stocks have been irregular while advances were being made by most stocks, the ability of many film shares to hold losses to a minimum during recent sharp declines of the stock market is favorably regarded in Wall Street. This stability of many picture issues is viewed as forecasting faith in the ability of most film companies to continue near current high-earnings pace even in peacetime. Action of most picture shares indicates that traders do not expect too much decline in revenue for at least a year after the war, if then. This is in line with picture business in the past—of being a year or more behind any general industrial recession.

Fact that nearly every important film company has its financial household in better shape than at any time in the last 10 years is another favorable sign. And picture companies would benefit as much as any other industry if the excess profits tax is reduced or the income tax rate readjusted.

There is a feeling in most financial circles that theatre attendance will be helped, too, by keeping the general wage level high for some time after the war. Although there will be some tapering off of revenue in such big foreign territories as England and Australia, many picture company officials are hopeful that additional foreign markets soon will be opened up to them to supplant this loss. General opinion is that foreign revenue, over a period of years, should improve rather than decline once the rehabilitation program is finished.

Present tendency of film shares to mark time is traceable to belief that net profits of most major picture companies will be lower for the current year than they have been in 1944.

Cauliflower Alley

Hollywood, Aug. 7.

Marquis of Queensberry atmosphere is heavy on the Goldwyn lot where Danny Kaye does a knuckle sequence in "The Kid From Brooklyn."

Retired pugilists in the cast are Frank Moran, once a contender for the heavyweight title; Tom Kennedy, Frank Riggi, Jack Perry, Joe Glick and Steve Taylor, with Johnny Indrisano as technical adviser.

Hellinger Sets 5-Year U Pact

Hollywood, Aug. 7.

Mark Hellinger closed a deal whereby his own company, Mark Hellinger Productions, will make a minimum of two pictures annually for Universal over a period of five years. Contract calls for Universal to finance the pictures in their entirety, with Hellinger drawing a flat sum plus a percentage of the profits. Deal is similar to those signed by Walter Wanger and the Jack Skirball-Bruce Manning combination when they moved into the Universal lot.

Hellinger enters the studio with

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Selznick Agency Deal Collapses For Second Time

Hollywood, Aug. 7.

Deal for the Feldman - Blum agency to take over the clients and operation of the Myron Selznick agency fell through after two months of negotiation. Failure to take over the Selznick interests was the second in six months. Previously James Saphier pulled out of the outfit. Feldman recalled William Dover, who had been sent to New York with the intention of going to London to take over the Selznick offices there.

Selznick agency will continue under supervision of David O. Selznick, executor, and Lester Roth, attorney for the estate.

Skouras, Henderson to Coast

Spyros Skouras, 20th-Fox prexy, and Donald Henderson, new treasurer at 20th-Fox, headed for the Coast yesterday (7).

First studio trip for latter since succeeding the late Sydney Towell.

1ST TO BID FOR COMM'L FILMS

By ABEL GREEN

The first major film company to enter the commercial film field will be Warner Bros., after Jan. 1. It will make industrial pix to order, on a cost-plus profit, or any other system which insures a margin of revenue for the studio.

Harry M. Warner, coincidentally, will launch his magazine newsreel, in Technicolor, long a pet idea, but deferred by the war.

From shorts to commercial pix is but a slight segue, the WB prexy feels, and the manner in which 16-millimeter films have flourished under Army auspices, for the GIs, accents the bright future of this type of film.

Committed to the idea that worldwide trade follows the American film, many an American industry has immediate plans for making its own industrial subjects as a means to woo the foreign market. And by the same token, there are bids from Brazilian coffee-growers, Cuban sugar-cane industries, Argentine beef industry and the like to produce commercial shorts in America, under perfected Hollywood standards, to educate the English-speaking people on the vast industries in the Latin countries.

The Americans, in turn plan to show what makes the automotive business, refrigeration, air-conditioning, harvesters, Yank styles, modes, manners, etc., tick. Primed, of course, to woo the foreign market, which must be reeducated because of the war's interruption.

Know-How Into Postwar Pix

It is generally felt that the OWI technique, and the sundry Army, Navy, Marine, Signal Corps and combat film production methods, must emerge affirmatively for the commercial pix business of the immediate future. The technique utilized in indoctrination film production, propaganda shorts, and the like, similarly will be interpreted for peacetime selling, as regards some postwar industry.

Furthermore, it's from this war-

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HOWARD HUGHES' YEN TO RETURN TO PIX

Howard Hughes' deal for United Artists to release "The Outlaw," which was banned by the Hays office several years ago when made, is reportedly the predecessor of the Texas millionaire's return to active film production. Reported that Hughes also aspires to become a producer-owner of UA if a deal can be made to buy into the company.

"The Outlaw" cost $1,250,000. While it is already being offered for sale by UA, it will not be released until the end of November or early December.

Thaw Sets In on Raw Stock Freeze Sept. 30; Pic Production Set to Leap

Washington, Aug. 7.

Lid on raw film stock for domestic use by Hollywood producers will be removed Sept. 30. Announcement to that effect is expected by the industry about Aug. 15. Recent decrease in the use of raw stock by the Army and Navy has been sharper than expected, with the result that film manufacturers will be able to build up a reserve of 35 mm film sufficient for unrestrained domestic use.

Film freezing, in effect for nearly three years, has curbed independent production, particularly in the last six months, during which many indie producers have refrained from making pictures. Now they are in a position to start readying production for release before the end of the year.

Unfreezing also means that major studios will be enabled to issue the amount of prints they formerly required for full first run coverage. In recent years they have been compelled to reduce the number of prints on important productions. Under the new freedom the footage on newsreels, hitherto limited to 750 feet, will be extended to about 1,000 feet.

With the easement of film rationing, the number of short subjects is likely to return to pre-war proportions.

Ditto

Hollywood, Aug. 7.

French government has plans for duplicating American documentary film program, according to word received here by Robert Riskin, former head of the OWI's overseas motion picture bureau.

Designed to further French-American good will, the title of the first production will be, "What We Don't Like About the Americans and What Americans Don't Like About Us."

'Lack of Unity' Balks Johnston

Reported insistence by Eric Johnston that there be "full unity" in Motion Pictures Producers' Distributors Assn. (Hays office), with Warners and United Artists returning to the fold as a contingent to his taking over the head post, is thought likely to stymie the setup.

Trade talk in N. Y. is that, regardless of Johnston's feelings in the matter, neither Harry M. Warner nor Edward C. Raftery, UA prexy, intends returning to the Hays group.

Both company heads are reported obdurate on the matter.

David Loew Will Fight Ban on 'Southerner,' Asks Aid from Nelson

Hollywood, Aug. 7.

David L. Loew, producer of "The Southerner," has asked Donald Nelson, president of the Society of Independent Motion Picture Producers, to take action "for the freedom of the screen" in the recent banning of the picture by the Memphis board of censors.

In a wire to Nelson, currently in Washington, Loew declared the Memphis contention that "The Southerner" is a slur on southern farmers is "untrue and unwarranted." Loew added that he has engaged counsel to seek legal action against the censors.

Double Marquee Voltage

Hollywood, Aug. 7.

Greer Garson and Robert Montgomery were cast as co-stars by Metro in "Great Temptation," slated for late fall production.

Picture will be based on Leonard Frank's novel, once produced as a play by the Theatre Guild in New York.

SELZNICK REFUTES 'RANK SUIT REPORT

David O. Selznick takes exception to the report that his participation in the gross of J. Arthur Rank's Technicolor production, "Caesar and Cleopatra," which stars a D.O.S. player, Vivien Leigh, is a result of any threatened lawsuit by him against Rank. He points out that he still has the same percentage of the picture he had when he originally agreed to lend Miss Leigh to the British producer for the film.

Selznick, who declares he has had no argument with Rank at any time, says the report is unfortunate just now in that it may have repercussions abroad in the relations between the British and American film industries as a whole, and, more specifically, in view of the fact that his newly-formed Selznick International Pictures, Ltd., has been set up to make a picture in England in partnership with Rank.

IATSE Moves Into Tele, DuMont Set

Moving into the television field, the International Alliance of Theatrical Stage Employees recently chartered the Television Broadcasting Studio Union, Local No. 794, and a deal covering technicians employed by DuMont in N.Y. is expected to be closed at an early date.

Joseph D. Basson, IA organizing executive, who is supervising the negotiations, states that good progress is being made with DuMont. Paramount has an approximately 50% interest in DuMont. All of the technical help at the N. Y. DuMont plant are members of the Television Broadcasting Studio Union.

Sometime back Local 306, Moving Picture Machine Operators, sought jurisdiction over television. This union as well as other projectionist and stagehand locals of the IA battled for jurisdiction over television at last summer's IA convention in St. Louis. They also urged that the IA get into the tele field before it was too late.

De Sylva Mending Fast

Hollywood, Aug. 7.

B. G. De Sylva's condition is so much improved that he moved out of the hospital to recuperate at home for the rest of the summer.

Producer attended a sneak preview of "The Stork Club," a rough cut of which he had seen while a patient in Cedars of Lebanon hospital.

Griffis Back at Par

Stanton Griffis, who has been on leave from Paramount with the Red Cross overseas, returned to N.Y. and his post of chairman of the executive committee of Par on Monday (6). He was off salary while away.

In the Pacific area as Red Cross commissioner for about a year, Griffis recently returned to Los Angeles from Hawaii.

Hollywood's Foreign Checkerboard

Australia has world market film plans. J. Arthur Rank has made deals now with RKO and David O. Selznick, has limited releasing arrangements with United Artists and 20th-Fox, owns 25% of Universal and an even more ambitious deal is brewing there; also another with Hal Wallis.

France has its ideas about curbing the foreign film business, meaning America. Russia, like Britain, also has its own ideas about a cut into the world motion picture markets. Then, don't forget our lend-lease raw film stock, even at the expense of our own limited celluloid supply, to Mexico, Argentina, and all our other Latin-American "good neighbors."

That's the picture of the U. S. film business in a nutshell.

Where's our strategy, diplomacy, acumen?

The world has learned that commerce follows the film, and Yankee business has followed the Hollywood motion picture. The other nations now want to project their own business—for which they can't be blamed—and these might be welcomed, providing that, fundamentally, they make good entertainment pix. If they're un-boxoffice they can't give 'em away. That's why Hollywood can demand—and get—so healthy a slice of foreign revenue.

But, with postwar planning, something new has been added. The foreign governments are backing up their film industries. And where are the Americans? There's even a film attache in the British, French, Russian—and used to be in the German—embassies. Unfortunately, our State Dept. will not even back up our U. S. Chamber of Commerce, much less the pix biz, whereas the British Board of Trade gets direct support from London. With our business, it's the reverse. If anything goes awry that even remotely touches on the film industry, you know the first crack: "Well, that's Hollywood for you all over again."

This foreign checkerboard requires a new strategy. Hollywood doesn't stand a chance as a business, but, if Washington protects our cinema industry, then it's something else again—it's one government fighting our government. And nobody can lick us that way. *Abel.*

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a Year—$12 Foreign

SUGAR!

Never in the history of films has any company had so many hits! More on the way!

SUGAR!

"ANCHORS AWEIGH"

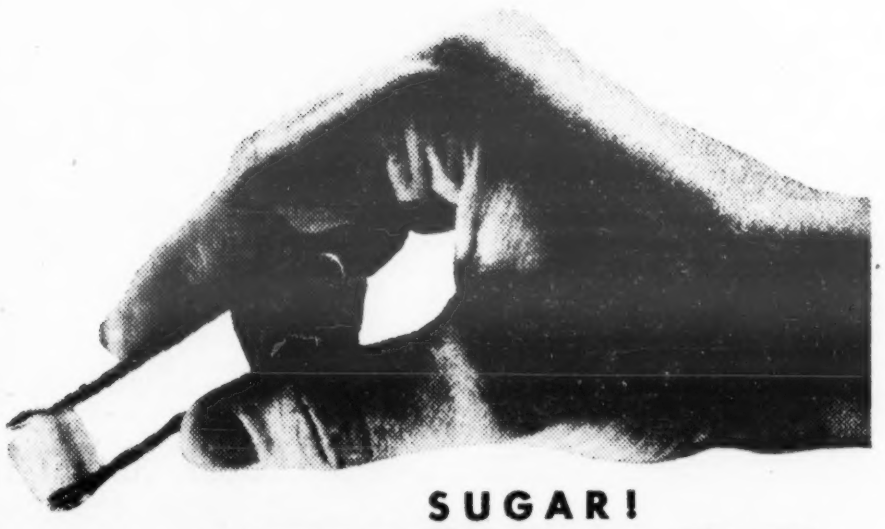
in Technicolor

NEW CAPITOL, N. Y. RECORD AS 2nd WEEK TOPS 1st. ONE OF THE BIGGEST HITS OF ALL TIME!

SUGAR!

"VALLEY OF DECISION"

THE HOLD-OVER CHAMP OF 1945! BIG CITIES, SMALL TOWNS—TERRIFIC!



SUGAR!

"THRILL OF A ROMANCE"

in Technicolor

SETTING NEW ALL-TIME HOUSE RECORDS. SENSATIONAL AUDIENCE HIT!

SUGAR!

"SON OF LASSIE"

in Technicolor

ASTOUNDING GROSSES! BEATS "LASSIE COME HOME" AND OTHER TOP ATTRACTIONS!

P. S. And you haven't seen anything until you see "WEEK-END AT THE WALDORF"!

THE SWEET ONES COME FROM M★G★M!

Chi Reversal Important in Govt.'s Suit; WB's Setback by Goldman in Philly

Chicago, Aug. 7.

Of tremendous interest to the trade, Federal jury damage verdict of $360,000 against the Big Five—first of its kind in the country—awarded March 9, 1944, to the indie Jackson Park theatre here, was reversed Friday (3) by U. S. Circuit Court of Appeals.

Theatre circuit and exchange heads here were jubilant over the reversal, ordered by Appeal Judges William J. Sparks, J. Earl Major and Sherman Minton, inasmuch as it's believed that points in the plaintiff's brief, blasted by the judiciary triumvirate, are similar to those included in the Government's anti-monopoly case, now in preparation for October hearing in the East. However, Thomas C. McConnell, attorney for complainants Florence B. Bigelow, Marion B. Koerber and John E. and William C. Bloom, owners of the Jackson Park, said he will now appeal the case against RKO, Loew's Paramount-Balaban & Katz and Warner Bros. to the U. S. Supreme Court.

Complainants had contended originally in the long-drawn-out case that their annual profit of $50,000 a year had dropped to a loss of $120,000 for the six-year period of 1936-42 because competitive houses were favored, and jury in U. S. district Judge Michael L. Igoe's court accepted that figure as the loss, assessing treble damages (under Sherman anti-trust act) of $360,000, "because system of block-booking to preferred theatres is a monopolistic practice."

New Opinion

New opinion, however, drawn up by Judge Sparks and concurred to by Judges Major and Minton, avers that because approximately 75% of the 17,000 theatres in the U. S. pay a license fee to the distributor which is less than the cost of a single positive print, it's economically impossible for a film to be exhibited simultaneously in all or in any large portion of the theatres desiring to exhibit it.

"In this case," Judge Sparks declared, "defendants have submitted uncontroverted evidence that the distributor must limit the number of positive prints of any one picture to not more than 250, and must license the exhibition of each print successively in as many as 50 theatres in order to recover its costs and some profit."

Jurist also pointed out that for 15 years before the suit was brought, Warner and B&K houses named in the complaint were substantially the same as they are now, and that none of them was affiliated with any distrib until many years after they were licensed as an exhib. "After acquiring these theatres," he said, "none of the defendant-exhibitors changed or attempted to change his playing position, except Warners' Hamilton, whose run was temporarily advanced one week by arrangement with plaintiffs, who were then seeking to advance playing position of the Jackson Park to C pre-release week. In this they failed, and the Hamilton's position was returned to second week of general release (behind Jackson Park)."

"Chicago System"

Opinion points out that complainants alleged the entire "Chicago system of release" was illegal, because it was the result of a conspiracy among defendants to create a monopoly in restraint of trade and interstate commerce, hence that all license agreements entered into under that system were unlawful, and that the verdict is based on that allegation.

"That there was a conspiracy is supported by substantial evidence," Judge Sparks admitted. "It was a factual finding by the jury which we cannot disturb. Knowing participation by competitors without previous agreement in a plan, the necessary consequence of which if carried out is unreasonable restraint of interstate commerce, is sufficient to establish unlawful conspiracy. Also, fixing admission prices is illegal.

"However, burden was upon plaintiffs to prove they were damaged as a direct result of the conspiracy, and to submit evidence from which the jury could reasonably determine or approximate the amount. This we think they did not do. They sought to recover and did so because of the illegal conspiracy which was based upon the illegal license. Their object was to rid themselves, as well

(Continued on page 19)

Philadelphia, Aug. 7.

The U. S. circuit court of appeals, in a decision which may have far-reaching effect in the film industry, last Thursday (2) ruled that Warners had an illegal monopoly in Philly and that the chain and the major distribs had violated the Sherman anti-trust laws in denying product to William Goldman's Erlanger.

The ruling, which reversed a decision by Federal Judge William H. Kirkpatrick, found that Goldman was entitled to an injunction against the defendants, to restrain their refusal to sell him product, and to damages, which may run to $3,000,000 or $4,000,000.

Goldman had originally sued for $1,350,000, treble damages for alleged losses he incurred from 1940, when he leased the theatre, until 1942, when the suit was filed. The additional damage, he claims, is that incurred from 1942 until the present date. William A. Gray, attorney for Goldman, said that the amount of Goldman's supplemental claim had not yet been determined, but would be computed on the basis of profits that would have been accrued since 1942, which he said would have been proportionately larger than that claimed for the first two years the house was forced to remain dark.

Attorneys Huddle

Attorneys for the defendants huddled over the weekend to decide what steps to take. They can ask the circuit court for a chance to reargue the case or carry their appeal to the U. S. Supreme Court. In latter case, they must first get the high court's okay to bring the case before them.

If the circuit court ruling is not upset, the ruling may establish a precedent for every indie who finds himself "frozen out" by chain exhibitors.

When Goldman filed suit in December, 1942, he claimed that Warners and the other defendants had conspired to give Stanley-Warner a monopoly on first-run product. He had leased the Erlanger, onetime legiter, for $12,000 annually on a 10-year lease.

Judge Kirkpatrick in dismissing the suit in the original hearing had ruled that even if the monopoly existed it was strictly local and did not affect interstate commerce and, as such, did not violate the Federal anti-trust laws. The Circuit Court, in an unanimous opinion, rejected that reasoning.

"Plaintiff (Goldman), as a mere lessee, has no right to demand defendant's product," the opinion declared, "but plaintiff does have the right to have its business protected if there is a concert of action directed at plaintiff, which results in its removal from competition."

"After critical re-examination of the whole record we conclude from plaintiff's evidence it has been shown that there existed an illegal intent to restrain. Plaintiff's evidence shows there is a concert of action in what has been done and this concert could not possibly be sheer coincidence.

"We conclude that where a person has an available theatre to exhibit first-run pictures in a city of some 2,000,000 people, where such business draws receipts in many more millions of dollars per each year, a

(Continued on page 19)

GOLDMAN TO BUILD PHILLY FIRST-RUN

Philadelphia, Aug. 7.

William Goldman, indie operator, starts building a new mid-city house shortly. The house, still unnamed, will be built at 15th and Chestnut streets, one of the city's busiest intersections. It's on the site of Kugler's restaurant, popular eatery which closed after a row with OPA.

Theatre, which will have a capacity of about 2,000, plans to operate first-run. After details are worked out and okay granted by War Production Board, construction will begin. Goldman estimates starting date of building will be in less than a month.

Goldman now operates the Keith, Karlton and News in Midtown. He will open the Erlanger, onetime legiter, next month with Sam Goldwyn's "Wonder Man." Goldman also operates a string of nabes and first-runs upstate.

Flying Props

Hollywood, Aug. 7.

First motion picture props to cross the continent via air freight arrived at Paramount for use in "To Each His Own."

Shipment consisted of a complete oak-paneled room for a London apartment set.

Extras Protest Coast Guard In 'Tars,' Other Pix

Hollywood, Aug. 7.

Protest against the use of Coast Guardsmen as extras in the Columbia picture, "Tars and Spars," was filed with the Navy department by the Screen Players Union, with the announcement that similar protests would be made against the use of Army and Navy personnel in all future films.

Mike Jeffers, business representative for SPU, declared the sailors were depriving regular extras of their means of livelihood. He asked the Navy to explain whether "Tars and Spars" is "strictly Government" or profit-making.

SPU, Jeffers asserted, has been certified as exclusive bargaining agent for all film extras, whether they receive compensation or not. He added that any Government agency bargaining for the use of servicemen in pictures is violating the National Labor Relations Act.

37 Pix by RKO During 1945-46

RKO, which announced 33 features for its 1944-45 program and delivered 30, will make 37 or more pictures during 1945-46, Ned E. Depinet, president, told delegates yesterday (7) at the second day of the company's three-day eastern regional sales meeting being held at the Waldorf-Astoria, N. Y. Three other regionals will be held within the next few weeks, next being in Cincinnati, Aug. 10-12.

'Atomic Revolution'

Frederic Ullman, Jr., president of RKO-Pathe, revealed at the RKO eastern regional session in N. Y. yesterday (7) that a short subject in the "This Is America" series will deal with the Tennessee Valley, center of experimentation of this country's new atomic warfare program.

Pic is tentatively titled "The Atomic Revolution."

Company, according to Depinet, will release some of its most notable pictures during the forthcoming year including "The Spanish Main," "Bells of St. Mary," "The Robe," two Ginger Rogers starrers, a pair of Cary Grant starrers, four from Samuel Goldwyn, three by International Pictures, two

(Continued on page 19)

BOOTHMEN GET PAY TILT IN 200 COAST THEATRES

Los Angeles, Aug. 7.

Major theatre circuits in southern California inked a two-year labor agreement with the Motion Picture Projectionists, Local 150, IATSE, calling for paid vacations and wage increases retroactive to July 1, 1945. Boost of 10c per hour brings the wages up to the limit prescribed by the Little Steel formula.

Working conditions are the same as those under the old agreement which expired July 1. Class A houses will continue to employ two projectionists to a booth on a basic 36-hour week, while smaller houses will use one.

Major circuits signing the agreement were Fox-West Coast, Warner Bros., Paramount, RKO and others, approximating 200 theatres.

That Should Settle It

Hollywood, Aug. 7.

PRC inked Nancy Coleman to star in the romantic comedy, "Once and For All," one of the company's top-budget productions.

Henry Brash will produce, starting in three weeks.

Bluenose Binford of Memphis Bans 5th Pic (Including 'Dead End')

Memphis, Aug. 7.

Memphis got still another new twist in censorship the past week as the local board banned a couple of reissues—pictures which had previously played all around the town without a murmur from Chairman Lloyd T. Binford and his bluenose board.

Banned from return engagements here are Samuel Goldwyn's "Dead End" and Universal's "Imitation of Life."

Binford said "we are banning 'Dead End' because we do not think it is a proper picture to show before the youth of today. Conditions now are much different than when the picture was originally shown here. We think it would encourage crime."

The Commercial Appeal immediately took Binford to task, both in cartoon form and editorially, with a charge that his action "smacks too much of Fascism," reminding him that "Jesus Christ Himself on occasion shamed and shocked people to better things."

"Dead End" is being circulated in this area by the Film Classics, Inc., out of its Dallas office on a reissue deal with United Artists.

Regarding "Imitation of Life," Binford told Universal that is is banned because "it showed the unhappy state of the Negro." He denied to newspapers that it had actually been barred, but said "if an attempt is made to show it, I can promise that it will be banned."

This makes five pictures Binford has ruled off the local tracks in a few weeks, the other three being "Dillinger," "Brewster's Millions" and "The Southerner."

Untold numbers of pictures, especially those using Negroes, have been slashed by his shears, with the public never informed of the cutting.

New Orleans Pinch

New Orleans, Aug. 7.

Bond of $1,000 was ordered posted by Ted Kraft, 38, manager of the Star theatre, as the result of a charge "having a performance of lewd and indecent, grossly scandalous moving pictures, tending to debauch the morals and manners of people."

The film, "Mad Youth," was seized Friday (3) by First Precinct police after Mrs. J. T. Byrnes and Mrs. Lydia McCarthy, inspectors for the city, and Lieut. James Blass and Sgts. Raymond Gorman and Henry F. Luthjens had viewed the picture.

'Blimp' to Move

Beached for several months due to inability of J. Arthur Rank's organization to obtain raw stock for the picture, "Colonel Blimp," is now about to start moving, with an okay having come through that will permit printing. Though belatedly, it will be set for general release around Sept. 15 or Oct. 1.

"Blimp," meantime, has been cut from 135 to 115 minutes in running time. It's played only three U. S. spots so far, N. Y., Boston and San Francisco. In N. Y., where it played 12 weeks at the Brandt Gotham, it worked on only one print.

Because of the raw stock problem, Loew's had to defer dating several times. Independents behind Loew's, which also bought the picture, have been similarly delayed on it.

Metro's 'Yearling' Runs Slow Race

Hollywood, Aug. 7.

Another six weeks has been added to the age of "The Yearling," foaled about four years ago and now too old to start in the Derby or any other three-year-old classic. Latest hurdle in production is a demand by David O. Selznick that his contractee, Gregory Peck, male lead in Metro's non-western hoss picture, return to the home corral to resume his work in "Duel in the Sun," another film afflicted by punctuated production.

Film strike halted shooting on "Duel" about four months ago, and Selznick loaned Peck to Metro for the "Yearling" job on location in Florida. When the Florida sequences were washed up, Metro called its troupe back to the studio for indoor filming, but by that time Selznick had made arrangements to resume shooting on "Duel." So "The Yearling" takes on added poundage, not only in the saddle but in the budget.

Metro started filming "Yearling" in Florida with Spencer Tracy in the top male role, but production difficulties were so numerous that the foal and the moppet and the fawns and other youthful thesps outgrew their youth, and the picture was shelved until Peck and a new set of human and four-legged moppets came along.

REPORT GILLHAM AT 35G AS RADIO EXEC FOR JWT

Joining J. Walter Thompson ad agency, Bob Gillham, publicity-advertising director for Paramount, is understood to be leaving latter post after Labor Day to take charge as account exec for Thompson outfit of the Lux Radio Theatre program, aired on CBS every Monday night. Reported he'll get $35,000 yearly.

In addition to acting as account exec on the Lux program, from accounts, Gillham will also represent Thompson from the Coast end, where he'll headquarter, on television and commercial films in which the agency may figure.

L.A. to N.Y.

John Beck, Jr.
Connee Boswell.
Ken Dolan.
Sally Eilers.
Harry Grey.
Stanton Griffis.
Malcolm Kingsberg.
Evelyn Koleman.
Jack Lait.
Isobel Lennart.
James A. Mulvey.
Rodney Pantages.
Manny Rosenberg.
Taft Schreiber.
Alfred W. Schwalberg.
Marie Van Slyke.

N.Y. to L.A.

Carlton Alsop.
Jinx Falkenburg.
Ed Gardner.
Donald Henderson.
Alan Lipscott.
Hobbell Robinson, Jr.
Ernest Royls.
Spyros Skouras.
Harry M. Warner.

'DILLINGER' NO KEY TO KID CRIME, SEZ JURIST

Indianapolis, Aug. 7.

Influence of the film, "Dillinger" (Mono) on youthful transgressors is discounted here by Judge Mark W. Rhoads of juvenile court despite fact several youngsters brought before him recently have admitted seeing the screen biography of the late Hoosier gunman.

"Motion pictures which glorify criminal activity do nothing to help the juvenile delinquency problem," Judge Rhoads declared, "but I do not believe the pictures alone can influence a youth to commit a crime." He disclosed that, while six youths in his court had told him they had seen the film, "Dillinger," none claimed that seeing it was responsible for his alleged criminal adventures.

Small Snaps 'Garter' At Fun-Starved Brits

Hollywood, Aug. 7.

Edward Small is aiming his new production, "Getting Gertie's Garter," at the British trade, with a world preem in London before the picture is unveiled in this country.

Small's eastern rep, Harry Kozmer, is on his way to London to arrange for the opening. Idea is that the English film fans are ready for screwball comedy, following a long period of wartime suppression.

Bannon Goes Below

Hollywood, Aug. 7.

Shift in casting at Columbia placed Robert Lowery in the male spot opposite Nina Foch in "Prison Ship" instead of Jim Bannon.

Bannon has been moved into the top role in "Submarine Below."

From $15,400 (1st Wk.) to 30G (7th Wk.) Proves Radio Plug Values With 'Miss'

Unparalleled is the record of "Junior Miss" (20th-Fox), playing the Rivoli, N. Y., with unusual results. Engagement on the picture graphically points up the value of radio and word-of-mouth, "Miss" being one of the most outstanding examples of what these elements can mean.

The figures speak for themselves and, without question, set a precedent though the grosses here quoted still are not big as averages go at the Rivoli:

First week	$15,400
Second week	21,500
Third week	22,900
Fourth week	17,500
Fifth week	22,600
Sixth week	27,000
Seventh week	30,000

"Junior Miss" is currently in its eighth week and estimated to do $23,000. Every week so far has substantially exceeded the first week, with even the seventh running to 50% better than the initial seven days—something unheard of in the business.

"Miss" went into the Riv almost cold, Paramount suddenly, having pulled its predecessor, "Medal For Benny," which did not do well.

This probably explains the $15,400 grossed on the teeoff week. However, Hal Horne, 20th's publicity-advertising director, who believes in air value, quickly arranged for 1,000 radio spot announcements. Immediately the gross jumped $6,000. Since then, plus the value of the air plugging, a great deal of stress is laid in 20th circles on what word-of-mouth has meant to the picture.

Out-of-town the picture has done excepionally well.

20th Cancels Spending

As of today (8), however, 20th-Fox has ordered concellation of its regularly scheduled spot announcement program on all N. Y. stations for an indefinite period. Move, according to Ted Lloyd, radio department head of the company at the homeoffice, was made to keep his department's spending, on 20th-Fox films playing N. Y. houses, within budgetary limitations.

With the dropping of 20th's regularly-scheduled plans sales managers of indie N. Y. station began sounding out other film companies as to their future radio plans. They found other companies, such as Metro and Paramount, which also are large spenders in radio, are continuing right along in this medium.

QUESTIONS THOSE RADIO PLUGS FOR WEAK FILMS

New York.

Editor, "Variety":

I would suggest a voluntary housecleaning before it becomes mandatory.

The above refers to the motion picture plugs that have cluttered the airways for the past few months. I do not protest the number of 1, 5 or fifteen-minute shots used (they are numerous), but I do protest the incredible method used to sell motion pictures.

1. The "Listening Public" is accustomed to the usual commercial plug lauding the sponsor's product and considers it the sponsor's due for footing the bill. However, when an announcer via transcription, or a commentator on a live show eulogizes a picture on a program sponsored by the company who made the picture, the result leaves much to be desired. For it leads the public to believe that such praise is a review or critical opinion of the picture and not a commercial plug. (This has happened to me even though radio is my business and I should know better.) Such tactics not only mislead the "Listening Public," but also discredit the honesty of radio, motion pictures and critical opinion.

2. The continuance of this ambiguous method of selling carries an implication that is unfair to both radio and public. A duped public often reacts violently, and in time may feel that this particular situation parallels one that exicted in the theatre during the turn of the century, when the opinions of the "dramatic critics" were controlled by the theatrical managers because of the high rate for advertising they paid the newspapers.

Lillian P. Burnside.

Schuster's 'Tom' Show

Hollywood, Aug. 7.

Harold Schuster draws the director task on "Tom Breneman's Breakfast in Hollywood," to be produced by Robert Golden, head of Golden Pictures, for United Artists release.

Picture goes into work Aug. 13 at General Service Studios, with Russell Mattey lensing.

650 Nazi Pix May Yet Be Auctioned

Washington, Aug. 7.

With the congressmen who forced the Alien Property Custodian earlier in the summer to cancel the auction of 650 German and Austrian film titles out of town, APC is now once again "considering" releasing these films as the result of a protest against their suppression from the American Civil Liberties Union.

Although it was stated by APC at that time that the headache was one that had been laid to rest, indications over the weekend were that the auction is once again being given serious consideration. Although pix executives have gone on record against the release of these films on the ground that even those which are not direct propaganda efforts are bound to create sympathy for a Germany which today deserves no sympathy, Deputy Alien Property Custodian Francis J. McNamara said over the weekend that he thought the earlier protests were the result of "misunderstanding" and that the question is not closed for APC.

PAR'S 3D-OF-CENTURY TO GET BIG RADIO RIDE

Hot on radio, Robert M. Gillham, Paramount's publicity - advertising chief, has arranged for a dozen network shows, with others in work, in line with promoting Par's Third-of-a-Century celebration Aug. 26 to Sept. 29. Figured that these tieups will help theatres going all-out on Par product during the anni period.

Radio promotion program is being launched Aug. 17 and will extend well into September, with negotiations now on to tie up with shows that will return to the air during the latter month.

Fenton Will Direct Pickford's 'Lona Henry'

Hollywood, Aug. 7.

Mary Pickford signed Leslie Fenton as associate producer and director on "There Goes Lona Henry," to be released through United Artists. Picture is Miss Pickford's first production in recent years.

Fenton recently completed a co-producer job on the Fred MacMurray starrer, "Pardon My Past."

Ohio Indie Exhibs Take Rap at Charlie Chaplin

Columbus, O., Aug. 7.

P. J. Wood secretary of the Independent Theatre Owners of Ohio, has sent this notice to members of the group:

"We have appointed ourselves a committee of one to receive from honest-to-God true-blue and patriotic American theatre owners applications for membership in the 'I Refuse to Play the New Charlie Chaplin Picture' organization, and will, simultaneously, pledge to give the playing time to pictures in which appear real, upstanding, and patriotic Americans like Bob Hope, Carole Landis, Jack Benny, Frances Langford, Pat O'Brien, Martha Raye, Bing Crosby, Joe E. Brown, and the many, many other actors and actresses, all citizens of the United States, who realize there is a war in progress."

Can't Fence Him In

Hollywood, Aug. 7.

John English was shifted from his director job on the Roy Rogers starrer, "Don't Fence Me In," at Republic to pre-production work on the Vera Hruba Ralston starrer, "Murder in the Music Hall."

Frank McDonald took over the director chore on the Rogers picture, which has about eight days to go.

UA Sees Biggest Year—Raftery

Hollywood, Aug. 7.

United Artists expects the coming year to be the biggest in its history, Edward C. Raftery, UA prez, told delegates to the company's sales convention in Los Angeles at its final session Friday (3).

"United Artists never before had the production strength it now has, entering the 1945-46 season," said Raftery. "Our American product, already announced, has its value established by star casts and story content. In addition we have seven English films, headed by 'Caesar and Cleopatra,' 'Blithe Spirit,' and 'Henry V,' three of the finest pictures ever made."

Carl Leserman, gen'l sales mgr., outlined the company's policy on forthcoming product and discussed the $100,000 Grad Sears drive currently under way.

25 Features Set

Approximately 25 features will be released during the 1945-46 season. Raftery told the closing session of the UA West Coast regional sales meet. Company has the biggest backlog in its history, consisting of 14 pictures completed or in advance stages of production.

Ted Gamble Says He's Taking No Jobs Until V-J; Remaining in D.C.

From Washington, Ted Gamble reiterates that he's in his U. S. Treasury post for the duration, regardless of Secretary Henry Morgenthau, Jr.'s resignation. This is in refutation of the report he will join 20th-Fox in an executive capacity. As special aide to the Treasury Secretary, the first official act of Fred Vinson, when he took office, was to request Gamble to continue, and the former Oregon theatre owner assured him that he's in Washington until V-J Day. He's been the Government's coordinator on the film industry's participation in Bond drives.

Gamble admits Spyros Skouras has been one of his more intimate show biz friends; also, it's a fact that Skouras had made him certain propositions, but he is entertaining nothing until victory in the Pacific is won. Gamble has other offers and these, too, are being tabled. He is making no postwar plans until his War Bond job is done.

ROSE TELLS OF PAR PROD. IN ENGLAND

London, Aug. 7.

Paramount's annual production of three pictures here was discussed by David Rose, British head of Par, upon his return from America, where decision was made. Pictures will be produced by Hal Wallis for world market and will cost around $800,000 each, with first ones being "Crying Sisters" and "Whenever I Remember," latter being scripted by Lenore Coffee from uproduced play by Edmund Deland and Oscar Millard.

Production will start as soon as company can get studio space, and it's likely American stars to come over will be Ray Milland, Joan Fontaine, Olivia de Havilland and Robert Cummings, with British supporting cast likely to include Robert Newton, Deborah Kerr, and James Mason. Carol Reed, British director, will direct one, with some American directors also coming over.

Luck on a Loanout

Hollywood, Aug. 7.

RKO borrowed John Berry from Paramount to direct the forthcoming romantic film, "Lady Luck."

Picture goes into work in mid-September, with Robert Fellows producing.

Court Over-Rides Restraining Order, Nips SOEG Try to Penalize Members Crossing Hollywood Studio Pickets

Hollywood, Aug. 7.

Superseding a temporary restraining order, Superior Court Judge Emmet Wilson issued a preliminary injunction yesterday (6), restraining the Screen Office Employees Guild from suspending or otherwise penalizing white collarites who cross picket lines to work in studios.

Injunction, which runs against SOEG and officers and all persons acting in concert with the union, also applies to representatives of the Brotherhood of Painters, Decorators and Paperhangers of America. Judge Wilson stated: "The Brotherhood is not a party to the agreement and it is without right to interfere with the plaintiffs and the union."

Temporary restraining order originally issued July 24 was confirmed by the preliminary injunction. Strike leaders maintained that 1,137 SOEG members were respecting picket lines, however, and 1,211 were still at work. Studio flacks were also split, with 84 not reporting and 123 at work. Producers, who yesterday labelled strike as a "flop," stated that Judge Wilson's ruling would pave the way for more collarites to return to work without fear of penalties from their union.

Producer attorneys also said that the way was clear for possible contempt proceedings to be brought

(Continued on page 28)

'Shadow' Falls on Film

Hollywood, Aug. 7.

Monogram is lining up a new series of mystery films based on "The Shadow," a detective character authored by Maxwell Grant. Joe Kaufman will produce.

"Shadow" tales have been published in magazines, reproduced in newspaper strips and heard on the radio.

SAG, Extras Set Interchangeability

Hollywood, Aug. 7.

Screen Actors Guild and Screen Extras Guild have inked an interchangeability agreement, whereby SEG members may remain in SAG and perform acting work on payment of one-half of SAG regular dues, or $9 yearly.

In making announcement of deal, Ed X. Russell, SEG prexy, stated: "Members of Screen Extras Guild will now enjoy all the benefits of interchangeability which are enjoyed by other members of the Associated Actors and Artists of America, such as AFRA, Actors Equity and AGVA."

It was indicated that SEG shortly will initiate a move before the NLRB to upset certification of Screen Players Union as exclusive bargaining agent for extras and that the 4-A's will move behind SEG in effort to set latter as sole representative for extras.

REP. TO BUY 4 PLANES FOR STUDIO USEAGE

Hollywood, Aug. 7.

Republic has been authorized to purchase four planes as soon as the Government lifts restrictions on civilian plane deliveries, Herbert J. Yates has announced. Studio chief stated plans call for purchase of six-place helicopter, 21-place passenger plane and two heavy cargo planes with three-ton load capacity.

Helicopter will be used to spot location sites, while other ships will be used for cast, crew and equipment transport. Studio now arranging construction of helicopter landing field on lot, with negotiations on for another airstrip for larger planes in North Hollywood.

British 'FBI' Chief Joins U Foreign Dept.

Cary Davies of England and Deputy head of British Security, equivalent of FBI here, but not an expicture man, is joining Universal this week under Joseph Seidelman, head of foreign operations, with a view of studying foreign distribution methods.

Ultimately Davies will segue into the J. Arthur Rank organization, which owns 25% of Universal, and is expected to figure importantly in the future so far as U is concerned.

Capt. Harold Auten, who succeeded Arthur W. Kelly over sales for Rank in this country, with title of v.p., returns from London Saturday (11).

RKO Theatre Mgr. Set As Coast Fire Commish

Hollywood, Aug. 7.

M. A. (Andy) Anderson, manager of the RKO Hillstreet, has been unanimously named fire commissioner for a five-year term.

He has served in similar capacity here for nearly two years, taking over the unexpired term of the previous commissioner.

Marines Land Again

Hollywood, Aug. 7.

Republic bought "Manila John," tale of the Marines in the Philippines before and after Pearl Harbor.

Story, authored by Julian Arthur, will be produced by the studio's veepee, Allen Wilson.

Green-Walsh Huddle

Chicago, Aug. 7.

No discussions on the six-month-old studio strike will take place at the conclave of the executive council of AFL here till Friday (10), according to William Green, AFL prexy.

At that time, he said today (7), he will talk over with Richard A. Walsh, IATSE head, whom he has summoned here, a way of settling the jurisdictional squabble.

N. Y. READERS NIX COAST MATERIAL

Decision by the Screen Readers chapter of the Screen Office & Professional Employees Guild in N. Y. to oppose the handling of any story material that comes into N. Y. either directly or indirectly from the Coast, as a result of the strike of readers out there, was upheld Monday night (6) by the executive board of the SOPEG.

Story material for the six companies, where readers are organized, reportedly has been coming east each day. Coast readers have been on strike for the past 10 days.

The exec board of SOPEG appointed a committee to meet immediately with the six companies in N. Y., RKO, Universal, Metro, Paramount, 20th-Fox and Columbia, on the problem, and will report back to the entire membership at a special session called for early next week.

Lives There a Man Who Can Keep Pic Extras Happy

Hollywood, Aug. 7.

American Federation of Labor charter was officially presented to the Screen Extras Guild by John B. Hughes, veepee of the American Federation of Radio Artists, George Murphy, Screen Actors Guild prexy, welcomed the new group into the Associated Actors & Artists of America.

Edd Russell heads the new organization, with Dick Gordon 1st veepee; Dulce Daye 2d veepee; Clyde McAtee 3d veepee; Jeffrey Sayre treasurer, and Harry Evans recording secretary.

Issuance of the charter to SEG resulted in a protest from the studio Strike Strategy Committee, which said in part:

"The Screen Players Union, certified by the National Labor Relations Board, has and is cooperating in this fight for democratic autonomous unionism in the motion picture industry, and we object to the setting up of a stooge union whose objective is to destroy a legitimate certified union."

IF YOU'VE EVER RUN A LOVE STORY MORE WONDERF

NERS' PRIDE!

"PRIDE OF THE MARINES"

DERFUL THAN THIS ONE - TELL IT TO THE MARINES!

WATCH PHILLY TODAY! WORLD PREMIERE - and how!

'Anchors' Sock $77,000, 3 Houses, L.A.; 'Christmas' Big 67G, 3 Spots, 'Along' Good 38G in 2, 'Wilson' Slow 13½G, 3

Los Angeles, Aug. 7.

Local grosses are holding up strongly, with "Anchors Aweigh" attracting particular attention as it zooms to a record non-holiday take of $77,000 in three houses, leading town. "Christmas in Connecticut," playing three spots, is likewise pulling heavily, with likely $67,000 in view. "You Came Along" is rambling along for good $38,000 in two operations and "Where Go From Here?" currently on second frame in four theatres, should clock a nifty $40,500. The third (final) round for "Endearing Young Charms" looks an okay $21,000 in two houses. "Wilson," on repeat engagement, is slow in three stands at only $13,500.

Estimates for This Week

Carthay Circle (F-WC) (1,518; 50-$1)—"Where Go from Here?" (20th) and "Within These Walls" (20th). Looks good $6,000. Last week, "Nob Hill" (20th) and "Caribbean Mystery" (20th) (2d wk), oke $5,400.

Chinese (Grauman-WC) (2,048; 50-$1)—"Where Go From Here?" (20th) and "Within Walls" (20th) (2d wk). Okay $9,500. Last week, potent $17,300.

Downtown (WB) (1,800; 50-$1)—"Christmas Connecticut" (WB). Socko $29,000. Last week, "Corn Green" (WB) (3d wk), sturdy $15,300.

Egyptian (F-WC) (1,538; 50-$1)—"Anchors Aweigh" (M-G). On way to great $20,000. Last week, "Thrill Romance" (M-G) (4th wk), closed with $7,300.

Four Star (UA-WC) (900; 50-$1)—"Nob Hill" (20th) and "Caribbean Mystery" (20th) (2d wk). On six days neat $4,000. Last week, fine $5,000.

Guild (F-WC) (968; 50-$1)—"Wilson" (20th) (pop prices). Slow at $3,500. Last week, "Back Bataan" (RKO) and "Beautiful Cheat" (U) (2d wk), okay $5,000.

Hawaii (G&S) (1,000; 50-$1)—Imitation Life" (U) and "Eastside Heaven" (U) (both reissues) (3d wk). About $3,000, nice for six days. Last week, $4,500.

Hollywood (WB) (2,756; 50-$1)—"Christmas Connecticut" (WB). Big $20,000. Last week, "Corn Green" (WB) (3d wk), light $7,800.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Anchors Aweigh" (M-G). Boff $41,000 seen. Last week, "Thrill Romance" (M-G) (4th wk), $15,500 for finale.

Orpheum (D'town) (2,200; 65-85)—"Old New Mexico" (Mono) with Chino Ortiz orch, Chris-Pin Martin on stage. On light side at $19,000. Last week, "Man Walked Alone" (PRC) with Fifi D'Orsay, Jeri Sullavan, Chinita on stage, neat $23,400.

Pantages (Pan) (2,812; 50-$1)—"Endearing Young Charms" (RKO) and "Woman in Green" (U) (3d wk). Fair $9,000. Last week, neat $14,800.

Paramount (F&M) (3,389; 50-$1)—"You Came Along" (Par) and "Gangs of Waterfront" (Rep). Good $26,000 or over. Last week, "Out of World" (Par) and "Steppin' in Society" (Rep) (3d wk-9 days), good $18,500.

Paramount Hollywood (F&M) (1,451; 50-$1)—"You Came Along" (Par). Good $12,000. Last week, "Out of World" (Par) (3d wk, 9 days), oke $10,700.

Hillstreet (RKO) (2,890; 50-80)—"Endearing Young Charms" (RKO) and "Woman in Green" (U) (3d wk). Suitable $12,000. Last week, excellent $17,300.

Ritz (FWC) (1,370; 50-$1)—"Anchors Awiegh" (M-G). Big $16,000 in view. Last week, "Thrill Romance" (M-G) (4th wk), closed with $6,200.

State (Loew's-WC) (2,404; 50-$1)—"Where Go From Here?" (20th) and "Within Walls" (20th) (2d wk). Holding well to $19,000. Last week, big $31,200.

United Artists (UA-WC) (2,100; 50-$1)—"Wilson" (20th). Light $6,500. Last week, "Back Bataan" (RKO) and "Beautiful Cheat" (U) (2d wk), hefty $14,700.

Uptown (FWC) (1,790; 50-$1)—"Where Go from Here?" (20th) and "Within Walls" (20th) (2d wk). Neat $6,000. Last week, handsome $11,200.

Wilshire (FWC) (2,296; 50-$1)—"Wilson" (20th). Weak $3,500. Last week, "Back Bataan" (RKO) and "Beautiful Cheat" (U) (2d wk), $5,000.

Wiltern (WB) (2,400; 50-$1)—"Christmas in Connecticut" (WB). Looks solid $18,000. Last week, "Corn Green" (WB) (3d wk), $7,400.

Vogue (FWC) (885; 50-85)—"Back Bataan" (RKO) and "Beautiful Cheat" (U). Good $4,000. Last week, "Dillinger" (Mono) and "Flame of West" (Mono) (3d wk-9 days), nice $4,700.

Broadway Grosses

Estimated Total Gross
This Week $688,500
(*Based on 15 theatres*)
Total Gross Same Week
Last Year $656,500
(*Based on 15 theatres*)

'Dorian' $16,000 In OK Seattle; A&C 15G, 'Sun' 8½G, 5th

Seattle, Aug. 7.

"Blood on Sun" is steady in its fifth week, with end indef, but Jensen & von Herberg are holding it for short extensions, dependent on how b.o. holds up. They've been using variety of apologies for "holding a few days longer."

Coolish weather continues, favoring b.o., with "Dorian Gray" and "Twice Blessed," new here, on way to big $16,000.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Bring on Girls" (Par). Hot from Fifth. Looks good $6,000 or close on eight days. Last week, fourth of "It's a Pleasure" (RKO) with second run of "Crime Doctor's Courage" (Par) added. Got nifty $4,600.

Fifth Avenue (H-E) (2,349; 45-80)—"Dorian Gray" (M-G) and "Twice Blessed" (M-G). Anticipated $16,000, great. Last week, "Bring on Girls" (Par) and "Strange Illusion" (PRC), on second stanza was swell $9,700.

Liberty (J-VH) (1,650; 45-80)—"Blood on Sun" (UA) and "Booked on Suspicion" (Col) (5th wk). Steady at big $8,500 after magnificent $10,000 last week. Remains on.

Music Box (H-E) (850; 45-80)—"Valley of Decision" (M-G). (4th wk). Headed for strong $6,500 after $8,300 last week.

Music Hall (H-E) (2,200; 45-80)—"Medal for Benny" (Par) and "West of Pecos" (RKO). Started at snail's pace but building to okay $9,000 or close on nine days. Last week, "Body Snatcher" (RKO) and "Brighton Strangler" (RKO), slow $5,100.

Orpheum (H-E) (2,600; 45-80)—"Naughty Nineties" (U) and "Escape in Desert" (WB). Expected to hit $15,000, big. Last week, second of "Dillinger" (Mono) and "Delightfully Dangerous" (UA), on five days, good $7,100.

Palomar (Sterling) (1,350; 25-50)—"Barbary Coast" (Film Classics) (reissue) and "Melody Ranch" (Rep). Indications point to $6,000 or over, oke. Last week slow at $5,500 for "In Old Mexico" (Mono) and "Apology for Murder" (PRC).

Paramount (H-E) (3,039; 45-80)—"Nob Hill" (20th) and "Within These Walls" (20th) (2d wk). Disappointing $7,500 on five days following wonderful $16,000 last week.

Roosevelt (Sterling) (800; 45-80)—"Dillinger" (Mono). Expected $6,000, excellent. Last week, third of "Corn Is Green" (WB) landed great $5,900.

Winter Garden (Sterling) (800; 25-50)—"Jeannie" (Ind) and "Between Two Women" (M-G) (3d run). Just fair at $4,000. Last week, third run of "Waves" (Par) and "Tomorrow World" (UA), $4,300.

Heat, H.O.s Nip K. C.; 'Out World' Tops, 18G

Kansas City, Aug. 7.

Combo of soaring mercury and holdovers is making for spotty biz at the firstruns here this week. "Out of This World," at the Newman, is the top coin-grabber, giving the house its biggest opening day so far this year. "Thrill of a Romance" is still potent in its third stanza at the Midland.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 40-60)—"Wilson" (20th). Fairish $12,000 for return at regular scale. Last week, "That's Spirit" (U), mild $11,000.

Midland (Loew's) (3,500; 45-65)—"Thrill of Romance" (M-G) (3d wk). Looks to add steady $12,000 to lusty $16,000 grossed during second stanza.

Newman (Paramount) (1,900; 46-65)—"Out This World" (Par). Sock $18,000. Last week, "Conflict" (WB) (2d wk), so-so $8,000.

Orpheum (RKO) (1,500; 46-65)—"Endearing Young Charms" (RKO) and "Betrayal from East" (RKO) (2d wk). Okay $10,000. Opening round big $15,000.

Tower (Fox-Joffee) (2,100; 39-60)—"Hitchhike to Happiness" (Rep) and "Rhythm Roundup" (Col) plus vaude. Nifty $11,000. Last week, "Barbary Coast" (FC) and "Young in Heart" (FC) with stage show, about same.

'NINETIES' GOOD 17G IN 2 DENVER SPOTS

Denver, Aug. 7.

Three local houses are currently neck and neck for top money. "This Gun for Hire," hypoing third week of "Murder He Says" to big figure. Tieing with second week of "Valley Decision" and "Let's Go Steady" at the Orpheum. "Naughty Nineties" and "Woman in Green" at Denver looks good.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Bell for Adano" (20th) and "The Beautiful Cheat" (U), after a week at each Denver and Esquire. Looks big $8,000. Last week "Pillow to Post" (WB) and "I'll Tell the World" (U), on moveover, fair $5,500.

Denham (Cockrill) (1,750; 35-70)—"Murder, He Says" (Par) (3rd week) and "This Gun for Hire" (Par) (1st wk). Strong $14,000 sighted. Last week "Murder, He Says" (Par) (2d wk) fair $8,500.

Denver (Fox) (2,525; 35-74)—"Naughty Nineties" (U) and "Woman in Green" (U), day-date with Esquire. Good $14,000. Last week "Bell for Adano" (20th) and "Beautiful Cheat" (U) big $16,000.

Esquire (Fox) (742; 35-74)—"Naughty Nineties" (U) and "Woman in Green" (U), day-date with Denver. Appears good $3,000. Last week "Bell for Adano" (20th) and "Beautiful Cheat" (U) big $3,000.

Orpheum (RKO) (2,600; 35-74)—"Valley of Decision" (M-G) and "Let's Go Steady" (Col) (2d week). Still strong at $14,000. Last week (1st) smash $22,000.

Paramount (Fox) (2,200; 35-74)—"Body Snatcher" (RKO) and "Brighton Strangler" (RKO), day-date with Webber. Nice $9,000. Last week "Wilson" (20th) and "Coney Island Honeymoon" (B), poor $6,000.

Rialto (Fox) (878); 35-74)—"Pillow to Post" (WB) and "I'll Tell the World" (U), after week at each Denver, Esquire, Aladdin. Look for good $4,500. Last week "Corn Is Green" (WB) and "Penthouse Rhythm" (U), on moveover, $4,000.

Webber (Fox) (750; 35-74)—"Body Snatcher" (RKO) and "Brighton Strangler" (RKO), day-date with Paramount. Poor $1,500. Last week "Wilson" (20th) and "Coney Island Honeymoon" (WB), weak $2,500.

Heat Wilts Detroit; 'Wife' Nice $22,000, 'GI Joe' Choice 28G, 'Eddie' OK 28G

Detroit, Aug. 7.

Torriditiy took its toll the past week, and the immediate prospect is none too good on that score. "Guest Wife" promised to be the week's standout, with Ernie Pyle's "The Story of GI Joe" revealing a crackling getaway. On the other hand, "Captain Eddie," of which much was expected, failed to do come up to anticipations. Elsewhere takings were of the yes-and-no variety, although all profitable.

Estimates for This Week

Adams (Balaban) (1,700; 60-85)—"Imitation of Life" (U) and "East Side of Heaven" (U) (reissues). Average $10,000. Last week, "Bell for Adano" (20th) (3d wk) and "Easy to Look At" (U), slow $9,000.

Broadway Capitol (United Detroit) (2,800; 60-85)—"Conflict" (WB) and "Cheaters" (Rep). Slim $6,000. Last week, "Torrid Zone" (WB) and "Brother Rat" (WB) (reissues), fair $8,000.

Downtown (Balaban) (2,800; 60-85)—"Within These Walls" (20th) and Henry Busse band. Average $21,000. Last week, "Rough and Tough" (Col) and Sammy Kaye, swell $33,500.

Fox (Fox-Michigan) (5,000; 60-85)—"Captain Eddie" (20th) and "10c a Dance" (Col). Comfortable $28,000. Last week, "Wilson" (20th), fair $25,000.

Madison (United Detroit) (1,800; 60-85)—"For Whom Bell Tolls" (Par) (reissue) and "Forever Yours" (Mono). Lean $3,100. Last week, "Very Thought of You" (WB) and "Woman in Window" (RKO), modest $4,600.

Michigan (United Detroit) (4,000; 60-85)—"Guest Wife" (UA) and "Gangs of Waterfront" (Rep). Nice $32,000. Last week, "Conflict" (WB) and "Cheaters" (Rep) (2d wk), good $23,000.

Palms-State (United Detroit) (3,000; 60-85)—"Story of GI Joe" (UA) and "Jealousy" (Rep). Choice $28,000. Last week, "China Sky" (RKO) and "Boy, Girl and Dog" (Indie), good $17,000.

United Artists (United Detroit) (2,000; 60-85)—"Story of Dorian Gray" (M-G) and "Twice Blessed" (M-G) (3d wk). Nice $17,000. Last week, same, $15,000.

'Romance' Wow $22,000, 'On Stage' Okay 9G, H.O.s Steady in Mpls.

Minneapolis, Aug. 7.

It's a cinch currently for "Thrill of Romance," "On Stage Everybody" and "Molly and Me," particularly the first-named two. "On Stage Everybody" is helped by personal appearance of 10 radio performers for first three days. "Thrill of Romance" has Van Johnson, and that's enough; he's boxoffice dynamite here now. There are three holdovers, including "Valley of Decision," which turned in a tremendous first week at the State, and "Along Came Jones" and "Guest Wife," in their third and second cantos, respectively.

Estimates for This Week

Aster (Par-Singer) (900; 15-25)—"Blonde Ransom" (U) and "West of Pecos" (RKO), dual first-runs. Galloping at good $2,100 pace for six days. "Penthouse Rhythm" and "Boston Blackie's Rendezvous," also dual first-runs, open Friday (10). Last week, "Frozen Ghost" (U) and "Rockin' in Rockies" (Col) split with "Three's Crowd" (Rep) and "Sons of Desert" (Film Classics) (reissue), duals and all first-runs except last named. Okay $2,000 in seven days.

Century (P-S) (1,600; 44-60)—"Guest Wife" (UA) (m.o.). Transferred here after first stanza at Radio City. Good $6,000 indicated. Last week, "Boy, Girl and Dog" (Indie), good $5,800.

Gopher (P-S) (1,000; 40)—"Call of Wild" (20th) (reissue). Doing all right for a comeback. Clark Gable a customer lure. Very big $5,200 in prospect. Last week, "See My Lawyer" (U), light $2,500.

Lyric (P-S) (1,100; 44-60)—"Along Came Jones" (RKO) (m.o.). Holding down fort after two fine weeks at Orpheum. Neat $5,000 indicated. Last week, "Where Go From Here?" (20th) (2d wk), mild $4,000, making light $15,000 for loop fortnight, including Radio City first week.

Orpheum (P-S) (2,800; 44-60)—"On Stage Everybody" (U). Ten flesh performers for stage show first three days, array comprising Blue network prize winners who also appeared in film. Well-liked entertainment chalking up good $9,000, most of it coming opening days. Last week, "Along Came Jones" (RKO) (2d wk), fine $9,000, making very big $23,000 for fortnight.

Radio City (P-S) (4,000; 44-60)—"Thrill of Romance" (M-G). Tremendous $22,000. Last week, "Guest Wife," good $15,000.

State (P-S) (2,300; 44-60)—"Valley of Decision" (M-G). After sock $19,500 first week, now en route to very big $12,000.

Uptown (Par) (1,100; 44-50)—"Son of Lassie" (M-G). First neighborhood showing. Good $3,500 in prospect. Last week, "Clock" (M-G), big $4,500.

World (Par-Steffes) (350; 44-80)—"Molly and Me" (20th). Gracie Fields-Monty Woolley combo promises good $3,000. Last week, "Corn Green" (WB) (3d wk), mild $2,000, making pretty good $19,000 for downtown run.

Key City Grosses

Estimated Total Gross
This Week $2,945,700
(*Based on 21 cities, 173 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,801,500
(*Based on 23 cities, 178 theatres*)

H.O.s Aplenty in Pitt, Upping '1,001 Nights' To Socko 16G in Opener

Pittsburgh, Aug. 7.

Holdovers practically everywhere else are putting everything in Harris' lap this week, and "A Thousand and One Nights" will clean up as a result. Both "Valley of Decision" at Penn and "Thrill of a Romance" at Stanley are still doing very well on their runs, and new twin bill at Warner is likewise getting nice dough. Snappy session all around, in fact.

Estimates for This Week

Harris (2,300; 40-65)—"Thousand and One Nights" (Col). Strictly socko. Helped by fact that it's only new big picture in downtown sector and also through swell campaign sparked by Evelyn Keyes' p. a. here for a day. Looks like $16,000, great. Last week, second of "Junior Miss" (20th), fine $10,000.

Penn (Loew's-UA) (3,300; 40-65)—"Valley of Decision" (M-G) (3d wk). Plenty of punch left in the Garson-Peck starrer, and should wind up run here with bangup $15,000. That'll be enough to send it on to the Warner for continuation. Last week "Valley" cracked $24,500.

Ritz (WB) (800; 40-65)—"Tarzan and Amazons" (RKO). Moveover from Warner and doing just as well here by comparison as it did at previous spot. Heading for healthy $3,200. Last week, "Gentle Annie" (M-G) and "Pan-Americana" (RKO), dual, only $1,600.

Senator (Harris) (1,750; 40-65)—"Junior Miss" (20th) (moveover). Picking right up where it left off, very strong, at Harris and will grab slick $5,000. Last week, "Frozen Ghost" (U) and "Jungle Captive" (U) got smart $3,900.

Stanley (WB) (3,800; 40-65)—"Thrill of Romance" (M-G) (2d wk). In holdover will get only six days on account of house switching back to Thursday opening, but in that abbreviated period ought to get bangup $18,500. Last week's $28,000 was best house has done with a straight picture since "Anthony Adverse" (WB).

Warner (2,000; 40-65)—"Bewitched" (M-G) and "Twice Blessed" (M-G). Twinner got off to a surprisingly good start, and, barring sharp drop, should do okay $8,500. Last week "Tarzan and Amazons" (RKO) an unexpected bonanza at close to $12,000.

'Romance' Big $22,000, 'Corn' 21G in Balto

Baltimore, Aug. 7.

Strong product is reflecting itself in solid returns currently for the entire downtown sector. "Thrill of a Romance" at Loew's Century and "The Corn Is Green" at the Stanley are potent leaders, while extra good response is noted for "Back to Bataan" at the combo Hippodrome. Last week's leaders are potent on b.o.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Thrill of Romance" (M-G). Reaching for a top figure of $22,000. Last week, third of "Valley of Decision" (M-G) held up well at $13,200.

Hippodrome (Rappaport) (2,240; 25-74)—"Back to Bataan" (RKO) plus vaude. Doing very well at an indicated $17,000. Last week, "Two o'Clock Courage" (RKO), owing much to p.a. of Abbott and Costello, topped an all-time house high with a mighty $30,400.

Keith's (Schanberger) (2,460; 20-60—"Story of G. I. Joe" (UA) (2d wk). Maintaining steady pace for possible $11,000 after a very solid getaway of $20,000.

Mayfair (Hicks) (980; 25-55)—"Great John L." (UA) (2d wk). Holding powerfully at $6,500 after a biggest-in-moons initial round of $8,300.

New (Mechanic) (1,680; 20-60)—"Wilson" (20th). Back at pop prices and registering low at $6,000. Last week, 10 days of reissue of "Call of the Wild" (20th) did $8,800.

Stanley (WB) (3,280; 25-65)—"Corn Is Green" (WB). Highly favorable comment from local crix and equally strong response at the b.o., with a swell $21,000 indicated. Last week, second of "Conflict" (WB), was okay at $11,200.

Valencia (Loew's-UA) (1,860; 20-60)—"Valley of Decision" (M-G) (moveover). Drawing above average trade at estimated $6,000 after mopping up for three weeks previously in downstairs Century. Last week, "Twice Blessed" (M-G) was fair at $4,100.

'GI JOE' BIG $31,000 TO LEAD WASH. B.O.S

Washington, Aug. 7.

Ernie Pyle's "Story of G. I. Joe" will lead the downtown parade this week with a big $31,000. "Call of the Wild" is pulling the gals in at the Capitol for a peek at Clark Gable. "Back to Bataan" is doing nicely at Keith's, will be held over.

Estimates for This Week

Capitol (Loew) (3,434); 44-72)—"Call of Wild" (20th) (reissue) with vaudeville. Headed for nice $26,000. Last week "Where Do We Go From Here" (20th), with vaudeville, sturdy $27,000.

Columbia (Loew) (1,234; 44-72)—"Clock" (M-G). Will get nice $7,000 after two weeks at Capitol. Last week "Nob Hill" (20th) got average $7,500.

Earle (WB) (2,240; 30-90)—"G. I. Joe" (UA) with vaudeville. Boffo $31,000. Last week, "Delightfully Dangerous" (UA). Better than expected with $24,500.

Keith's (RKO) (1,800; 44-72)—"Back to Bataan" (RKO). Headed for swell $14,500, will hold over. Last week, "Along Came Jones" (RKO) wound up on third week with $11,500.

Metropolitan (WB) (1,800; 44-72)—"Corn Is Green" (WB). Sturdy $18,900. Second week will get $14,000.

Palace (Loew) (2,778; 44-72)—"Valley of Decision" (M-G) (third week). Will get $16,000, may hold for fourth. On second week got $22,000 after opening-week smash of $28,000.

Chi Spiffy; 'Valley' Boffo $45,000, 'Jones' Big 32G, 'Out World'-Ritzes Sock 70G, 'Molly'-Wald-O'Shea 30G

Chicago, Aug. 7.

Combination of cooler weather and a batch of new pictures, with h.o.s continuing to draw well, is keeping Loop turnstiles busy and grosses at steady levels. New straight-film champ is "Valley of Decision" at the State-Lake, with boff $45,000 in prospect for first week. "Along Came Jones" opened big at Palace with such long lines on opening days that it was single-featured over weekend and looks like smash $32,000. Ritz Bros. in person and "Out of This World" combo at Chicago will garner sock $70,000, and Oriental, with Jerry Wald orchestra and Michael O'Shea on stage, is headed for sturdy $30,000.

Estimates for This Week

Apollo (B&K) (1,200; 55-95)—"God Co-Pilot" (WB) (4th wk). Good $12,000. Last week, $14,000.

Chicago (B&K) (3,900; 55-95)—"Out of World" (Par) and Ritz Bros. on stage. Sock $70,000. Last week, "Affairs Susan" (Par) (2d wk) and Benny Goodman orch on stage, rousing $63,000.

Garrick (B&K) (900; 55-95)—"Dorian Gray" (M-G) (3d wk). Nifty $13,000. Last week, $15,000.

Grand (RKO) (1,150; 55-95)—"King Kong" (RKO) and "Son of Kong" (RKO) (reissues) (2d wk). Neat $9,000. Last week, wow $13,000.

Oriental (Iroquois) (3,240; 44-95)—"Molly and Me" (20th) and Jerry Wald orch and Michael O'Shea on stage. Sturdy $30,000. Last week, "Tell World" (U) and Rochester and Johnny Richards orch on stage, big $36,000.

Palace (RKO) (2,500; 55-95)—"Along Came Jones" (RKO) and "Penthouse Rhythm" (U). Smash $32,000. Last week, "Naughty Nineties" (U) and "Two O'Clock Courage" (RKO) (5 days, 2d wk.) and "Along Came Jones" (RKO) and "Penthouse Rhythm" (U) (2 days) staunch $25,000.

Roosevelt (B&K) (1,500; 55-95)—"Conflict" (WB) (3d wk). Trim $22,000. Last week, great $25,000.

State-Lake (B&K) (2,700; 55-95)—"Valley of Decision" (M-G). Boff $45,000. Last week, "Corn is Green" (WB) (6 days, 4th week) and "Valley of Decision" (M-G) (1 day) steady $22,000.

United Artists (B&K) (1,700; 55-95)—"Thrill of Romance" (M-G) (2d wk). Hefty $27,000. Last week, strong $33,000.

Woods (Essaness) (1,200; 55-95)—"Wonder Man" (RKO) (7th wk). Swell $23,000. Last week, smart $24,000.

Boston Slow; 'Jones' Fine 30G

Boston, Aug. 7.

Biz not so hot due to torrid weather mixed with electrical storms. "Along Came Jones" doing fine, though, at Memorial and "Valley of Decision" holding up satisfactorily at State and Orpheum. Highsteppin' Bill Robinson on stage helps "Falcon in San Francisco" at RKO Boston. "The Southerner" got off to slow start in world preem at Tremont despite warm reviews.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Falcon in San Francisco" (RKO) with Bill Robinson, Jackie Gleason, others on stage. Good $25,000. Last week, "That's Spirit" (U). Henry Busse orch, $24,000.

Fenway (M-P) (1,373; 40-74)—"Medal for Benny" (Par) and "Jealousy" (Rep). Average $6,500. Last week, "Nob Hill" (20th) and "Muggs Rides Again" (Mono), $6,000.

Majestic (Shubert) (1,500; 40-74)—"Great John L." (UA). Sad $4,000. Last week, $4,500.

Metropolitan (M-P) (4,367; 40-74)—"Corn Is Green" (WB) (2d wk). Fair $20,000. Last week, $22,000.

Memorial (RKO) (2,900; 40-75)—"Along Came Jones" (RKO) and "Easy to Look At" (U). Fine $30,000. Last week (2d) "Endearing Young Charms" (RKO), $23,000.

Orpheum (Loew) (2,900; 35-75)—"Valley of Decision" (M-G). Good $33,000 in 2d week. Last week, $38,000.

Paramount (M-P) (1,700; 40-74)—"Medal for Benny" (Par) and "Jealousy" (Rep). Average $15,000. Last week, "Nob Hill" (20th) and "Muggs Rides Again" (Mono), $12,000.

State (Loew) (3,200; 35-75)—"Valley of Decision" (M-G). Good $21,000 in 2d week. Last week, $26,000.

Translux (Translux) (900; 20-74)—"Dracula" (U) and "Mad Ghoul" (U). Average $4,000. Last week, "Crime School" (WB) and "Road to Alcatraz" (Rep), $4,500.

Tremont (T & N) (2,200; 44-85)—"Southerner" (UA). Slow $10,000. Last week, "Bedside Manner" (UA) and "Trouble Chasers" (Mono) (3d wk), $3,000.

CINCY STRONG; HOT 18½G FOR 'WIFE,' 'EDDIE' 14G

Cincinnati, Aug. 7.

Front-line trade continues hotsy. Only two newcomers currently and each a winner, "Guest Wife" fronting "Captain Eddie" by several paces.

Estimates for This Week

Albee (RKO) (3,100; 44-70)—"Guest Wife" (UA). Sizzling $18,500. Last week, "Bell for Adano" (20th), hotsy $17,000.

Capitol (RKO) (2,000; 44-70)—"Thrill of Romance" (M-G) (5th wk). Solid $6,500 after hefty $9,000 fourth round. Tagged for another fortnight on moveovers.

Grand (RKO) (1,430; 44-70)—"Nob Hill" (20th). Second sesh on moveover. Dandy $6,500 trailing big $8,500.

Keith's (United) (1,500; 44-70)—"Bell for Adano" (20th) (moveover). Sweet $6,500. Last week, "Hurricane" (FC) and "Raffles" (FC) (reissues), good $5,500.

Lyric (RKO) (1,400; 44-70)—"Great John L." (UA) (moveover). All right $5,500. Last week, "Along Came Jones" (RKO) third downtown fling, nifty $5,000.

Palace (RKO) (2,600; 44-70)—"Captain Eddie" (20th). Breezy $14,000. Ditto last week for "Great John L." (UA).

Shubert (RKO) (2,100; 44-70)—"1,000 and One Nights" (Col). Holding for second week on m.o. Pleasing $5,000 on heels of smash $9,000.

'Romance' Hot $30,000 In Sizzling St. Louis

St. Louis, Aug. 7.

"Thrill of Romance" is the hottest thing in this sizzling burg and is on its way to a whammo $30,000 for the best this house has done in aeons. "A Bell for Adano," coupled with "Within These Walls," also hefty with $21,000. Biz splurging upwards all over town.

Estimates for This Week

Loew's (Loew) (3,172; 30-60)—"Thrill of Romance" (M-G). Sockeroo $30,000. Last week, "Blood On Sun" (UA), $21,500, solid.

Orpheum (Loew) (2,000; 30-60)—"Blood On Sun" (UA). Oke $6,200. Last week, "Valley of Decision" (M-G), fine $7,500.

Ambassador (F&M) (3,000; 50-60)—"Bell for Adano" (20th) and "Within These Walls" (20th). Hefty $21,000. Last week, "Corn Is Green" (WB) and "Beautiful Cheat" (U) (2d wk). Fine $14,500.

Fox (F&M) (5,000; 50-60)—"Along Came Jones" (RKO) and "Missing Corpse" (PRC). Swell $19,000. Last week, "China Sky" (RKO) and "Tarzan and Amazons" (RKO). At $27,000 whammo.

Missouri (F&M) (3,500; 50-60)—"China Sky" (RKO) and "Tarzan and Amazons" (RKO). Nifty $11,500. Last week, "Pennies From Heaven" (Col) and "Mr. Deeds Goes to Town" (Col). Fine $11,000.

St. Louis (F&M) (4,000; 40-50)—"Dillinger" (Mono) and "Nob Hill" (20th). Swell $9,000. Last week, "Call of Wild" (20th) and "Son of Fury" (20th), neat $7,000.

'Nob Hill' Pacer For L'ville at $15,000

Louisville, Aug. 7.

"Nob Hill" at the Rialto looks like the topper this week. Otherwise biz is slow. Temperature in the 90s has put a crimp in b.o. takes along the main stem, and the assorted collection of reissues are not putting any life into the wicket trade at the National and Strand.

Estimates for This Week

Brown (4th Ave.-Loew's) (1,100; 40-60)—"Out of This World" (Par) and "Midnight Man Hunt" (Par), m.o. from Rialto. Aiming at nice $3,500. Last week, "Endearing Young Charms" (RKO) and "Blonde Ransom" (U) (m.o.), stout $4,000.

Kentucky (Switow) (1,200; 30-40)—"Salty O'Rourke" (Par) and "Salome, Where She Danced" (U). Fair $1,600. Last week, "Song Remember" (Col) and "Nothing But Trouble" (M-G). Medium $1,500.

Loew's State (Loew's) (3,300; 40-60)—"Guest Wife" (UA) and "Mr. Emmanuel" (UA). Slow $11,500. Last week, "Thrill of Romance" (M-G) (2d wk), solid $13,000.

Mary Anderson (People's) (1,000; 40-60)—"Bedside Manner" (UA). Brisk femme trade to point to strong $7,000. Last week, "Corn Is Green" (WB) (2d wk), big $5,000.

National (Standard) (2,400; 40-60)—"Sky Devils" (PRC) and "Thunder in City" (PRC). Not much in sight, $4,500. Last week, "Dr. Terror" (Indie) and "Crime by Night" (WB) split with "Man Oklahoma" (Rep) and "Dark Command" (Mono), for fairish $4,500 on eight days.

Rialto (Fourth Avenue) (3,400; 40-60)—"Nob Hill" (20th). Catching bulk of downtown trade, with little opposish this week. Shooting for nifty $15,000 and may hold. Last week, "Out This World" (Par) and "Midnight Man Hunt" (Par), strong $14,000 and m.o.

Strand (Fourth Avenue) (1,400; 40-60)—"Imitation of Life" (U) and "East Side of Heaven" (U) (both reissues). Doing fairly well for oldies, possible oke $5,000. Last week, "Patrick the Great" (U) and "See My Lawyer" (U), good $6,500.

'Blood' Warm $10,000, 'Bataan' 8½G, Omaha

Omaha, Aug. 7.

"Blood on the Sun" and "Back to Bataan," twin sockeroos, will do respectively $10,000 and $8,500 at the Paramount and Brandies. Both will hold. Rest of town mostly lukewarm but "Medal for Benny" good at $10,000 at the Orpheum, aided by good reviews and word of mouth.

Estimates for This Week

Brandies (RKO) (1,500; 16-60)—"Back to Bataan" (RKO) and "Blonde from Brooklyn" (Col). Sock $8,500 and holds. Last week, "Corn is Green" (WB) and "Boston Blackie Booked on Suspicion" (Col) (2nd wk), $6,200, very big.

Paramount (Tristates) 3,000; (16-60)—"Blood on the Sun" (UA). Looks like smash $10,000 at least and holds. Last week, "Valley of Decision" (M-G), very big $10,300.

Orpheum (Tristates) (3,000; (16-60)—"Medal for Benny" (Par) and "Woman in Green" (U). Good at $10,000. Last week, "Unseen" (Par) and "Gentle Annie" (M-G), healthy $9,700.

Omaha (Tristates) (2,000; 16-60)—"Valley of Decision" (M-G). Looks a big $9,000 on moveover from Paramount. Last week, "On Stage Everybody" (U) and "When Lights Go on Again" (PRC), aided by one day stage presentation of juve stars, a good $9,000, still above usual run.

State (Goldberg) (865; 15-50)—"Keep Powder Dry" (M-G). Good $2,500 for subsequent showing. Last week, "God is Co-Pilot" (WB) and "Blonde Forever" (M-G), fine $3,000.

'Blood on Sun' Tops At $22,500 in Prov.

Providence, Aug. 7.

Two holdovers and a third engagement of "Northwest Mounted Police" to the Strand, mark this week's main stem fare. All doing nicely. Hitting the roof among the new ones is Loew's State's "Blood On The Sun."

Estimates for This Week

Albee (RKO) (2,200; 40-60)—"1000 One Nights" (Col) and "Three's A Crowd" (Rep) (2d wk). Big $12,500. Last week solid $17,500.

Carlton (Fay-Loew) (1,400; 40-50)—"Valley of Decision" (M-G) (3d downtown wk). Good $3,000. Last week "Nob Hill" (20th) (2d run), okay $3,500.

Fay's (Fay) (1,400; 40-50)—"Wilson" (20th) (return engagement at pop prices). Peppy $6,000. Last week "This Gun for Hire" (Par) and "Birth of Blues" (Par) (reissues), fairish $4,000.

Majestic (Fay) (2,200; 44-60)—"Naughty Nineties" (U) and "Beautiful Cheat" (U) (2d wk). Healthy $12,000. First sesh nifty $15,000.

State (Loew) (3,200; 44-60)—"Blood On Sun" (UA) and "Naughty Marietta" (M-G). Headed for ceiling $22,500. Last week "Valley of Decision" (M-G) (2d wk), nice $14,500.

Strand (Silverman) (2,200; 44-60)—"Northwest Mounted Police" (Par) (reissue). Marks third return trip. Opened Monday (6). Last week "Out of World" (Par) and "Scared Stiff" (Par) (2d wk), swell $11,000.

Plenty B'way H.O.s But Biz Steady; 'Girls Leave Home' Big 11G in Opener, 'Rhapsody' 6th 41G, 'Adano' 5th 110G

Broadway is littered with holdovers, bringing gross total down, but on whole street is very steady. An all-day rain Monday (6) took its toll at the boxoffice but otherwise, including over the weekend, weather has been no deterrent.

Only one new picture reached the scene during the past week, "Why Girls Leave Home," which arrived at the little Gotham Friday (3) and is doing heavily. Initial week for the indie looks $11,000 or better, highest house has done in a long time. Will hold over. Second-run State opened Thursday (2) with a new show, consisting of "Valley of Decision," which had a lengthy engagement at the Music Hall recently, plus, on its stage, Johnny "Scat" Davis and Ruth Terry. Powerful from the barrier, State looks to reach a terrific $50,000, and holds a second week.

Sensational among the holdovers is the Strand bill of "Christmas in Connecticut," plus the Erskine Hawkins orch and The Charioteers. Hitting a lofty $78,000 on the first week, the current (2d) stanza ought to do $73,000 or over. Continues on. At the other Warner Broadway operation, Hollywood, "Rhapsody in Blue" shows no letup from the fast pace it has hit all along. The sixth week, ended last night (Tues.), hit a resounding $41,000, right behind fifth's $41,600. Run indefinite.

Both the Music Hall and Capitol remain very strong. Former, now in fifth week with "Bell For Adano," looks to get a rich $110,000, while Cap is upsetting all precedent at $99,000 on current (3d) frame with "Anchors Aweigh," Paul Whiteman orch, Johnnie Johnston and Lionel Kaye, this bettering both first and second weeks. Both shows hold.

Roxy today (Wed.) brings in "Captain Eddie," plus Phil Silvers, Prof. Lamberti and Carl Ravazza on stage.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.40)—"Wonder Man" (RKO) (9th wk). Particularly consistent, this week looking stout $41,000, while eighth was $45,000. No closing date yet set.

Capitol (Loew's) (4,820; 60-$1.20)—"Anchors Aweigh" (M-G). Paul Whiteman orch, Johnnie Johnston and Lionel Kaye (3d wk). Very mighty at the b.o., currently heading for $99,000, beating second week's huge $98,000. Holds further.

Criterion (Loew's) (1,700; 60-$1.25)—"Thousand and One Nights" (Col) (5th-final wk). Holding up well, the fourth week through last night (Tues.) having been $20,000, the third $24,000.

Globe (Brandt) (1,416; 60-$1.20)—"Great John L." (UA) (5th wk). Good enough at $14,000 this week (5th) to be held over. The fourth round was $16,000.

Gotham (Brandt) (900; 60-$1.20)—"Why Girls Leave Home" (PRC). Opened with a bang Friday (3) and should hit $11,000 or over, very big for this small-seater, and holds. Last week, second for "Cheaters" (Rep) was fair at $7,200.

Hollywood (WB) (1,499; 65-$1.20)—"Rhapsody Blue" (WB) (7th wk). Steady as the rain has been lately, the sixth week, ended last night (Tues.), hitting excellent $41,000; $41,600 struck on the fifth.

Palace (RKO) (1,700; 60-$1.10)—"Along Came Jones" (RKO) (4th wk). Still drawing strongly, third frame through last night (Tues.) being $30,000. Second was $37,000.

Paramount (Par) (3,664; 60-$1.20)—"Incendiary Blonde" (Par) and Phil Spitalny orch (3d wk). In higher brackets at big $81,000 registered for second stanza concluded last night (Tues.), while first was $90,000. Is slated for at least six weeks.

Radio City Music Hall (Rockefellers) (5,945; 60-$1.10)—"Bell for Adano" (20th) and stageshow. (5th wk). Well down on run but still big at probable $110,000 this week (5th) and holds, while fourth frame was smash $118,000.

Rialto (Mayer) (594; 40-85)—"Frozen Ghost" (U) (2d-final wk). Okay at $6,500 on holdover, following big first week of $9,500.

Rivoli (UA-Par) (1,092; 76-$1.25)—"Junior Miss" (20th) (8th wk). Phenomenal the way business has built since a disappointing opening but off somewhat this week (8th) which appears about $23,000, albeit good. Last lap (7th) was best to date, $30,000, nice. Continues on.

Roxy (20th) (5,886; (60-$1.20)—"Captain Eddie" (20th), with Phil Silvers, Prof. Lamberti and Carl Ravazza on stage. Opens today (Wed). "Wilson" (20th), on two-week repeat run at pop scales, was disappointing but believed that gross would have been much less but for in-person draw of Dick Haymes, Helen Forrest and Joe Besser. Initial week was okay at $72,000, the second same at $63,000.

State (Loew's) (3,450; 43-$1.10)—"Valley of Decision" (M-G) (2d run), Johnny "Scat" Davis and Ruth Terry. Business humming here currently, despite long run of picture at Hall. Sock $50,000 is sighted, holding. Last week, "Affairs of Susan" (Par) (2d run), with Michael O'Shea, other acts, on stage, was a strong $40,000.

Strand (WB) (2,756; 60-$1.20)—"Christmas in Connecticut" (WB) and Erskine Hawkins orch, plus the Charioteers (2d wk). Continues smash pace at $73,000 or over, while first week zoomed to a sensational $78,000. Holds.

Victoria (Maurer) (720; 70-$1.20) "Don Juan Quilligan" (20th) (2d wk). Holding up nicely at indicated $15,000 this week (2d) and remains over. Initial seven days was a stout $17,500.

Sock H.O.s Top S.F.; 'Wilson' 20G

San Francisco, Aug. 7.

Downtown biz rings up sweet total, with "Thrill of Romance" holding up well after sensational single-feature first week at Fox, while fresh stage show promises to boost "Back to Bataan" above last week's total at Golden Gate.

Estimates for This Week

Fox (FWC) (4,651; 55-85)—"Thrill of Romance" (M-G). Pleasing $30,000. Last week, same picture pulled sensational $41,000 plus.

Paramount (FWC) (2,646; 55-85)—"Wilson" (20th). Sturdy $20,000. Last week, "Call of Wild" (20th) (reissue) and "Belle Starr" (20th) reissue, tame $16,000.

Warfield (FWC) (2,656; 55-85)—"Out of This World" (Par) and "Cheaters" (Rep). Ordinary $24,000. Last week, same pictures, two days, and five days of "Corn Is Green" (WB) and "Sporting Chance" (Rep), weak $19,000.

St. Francis (FWC) (1,400; 55-85)—"Bell for Adano" (20th) and "Steppin' in Society" (Rep). Ordinary $12,000. Last week, same pictures, sturdy $15,000.

State (FWC) (2,133; 55-85)—"Black Swan" (20th) and "Flying Tigers" (Rep). Thumping $17,000. Last week, "Valley of Decision" (M-G) and "There Goes Kelly" (Mono), fifth week downtown, excellent $16,000.

Golden Gate (RKO) (2,844; 60-95)—"Back to Bataan" (RKO) and stage show. Fine third week, $30,000. Last week, same picture, okay $28,000.

Orpheum (Blumenfeld) (2,448; 40-85)—"Naughty Nineties" (U). Pleasing $20,000. Last week, same picture, excellent $24,500.

United Artists (Blumenfeld) (1,207; 40-85)—"Colonel Blimp" (UA). Fairish $11,300 for third week. Last week, same picture, okay $12,000.

A.&C., 'I'll Tell World,' Heading For Record $50,000, Philly; 'Sun' Big 34G

Philadelphia, Aug. 7.

Abbott and Costello are heading for a house record at the Earle this week with a cool $50,000 in tow for the till. "I'll Tell the World" is the film. "Blood on the Sun" is also on the gravy train. Biz is brisk on all fronts.

Estimates for This Week

Aldine (WB) (1,303; 40-85)—"Twice Blessed" (M-G). Okay $12,000 or over. Last week, "Bewitched" (M-G), poor $7,500.

Arcadia (Sablosky) (700; 40-85)—"Corn Is Green" (WB) (2d run). Nice $7,600. Last week, "Son of Lassie" (M-G), fair $4,800 for second run.

Boyd (WB) (2,560; 40-85)—"Bell for Adano" (M-G) (2d wk). Good $16,800. Opener big $25,000, plus neat $3,500 for one-day showing at Earle.

Earle (WB) (2,760; 50-95)—"I'll Tell the World" (U) with Abbott and Costello. Smash $50,000 in the wind. Last week, "Body Snatcher" (RKO), with Ethel Waters and George Paxton orch, snared n.s.h. $15,000.

Fox (WB) (2,250; 40-85)—"G.I. Joe" (UA) (2d wk). Plenty boffo at $26,000. Opener superb $36,000.

Karlton (Goldman) (1,000; 40-85)—"Thrill of Romance" (M-G) (2d run). Sock $10,500. Last week, "Nob Hill" (20th), trim $8,500 for second run.

Keith's (Goldman) (2,200; 40-85)—"Murder, He Says" (Par). Weak $3,500. Last week, "Northwest Mounted" (Par) (reissue), fairish $5,200.

Mastbaum (WB) (4,692; 40-85)—"Out of This World" (Par) (2d wk) (5 days). Slumping badly to $14,000 after neat $31,000 for opener.

Stanley (WB) (2,760; 40-85)—"Blood on Sun" (UA). Brisk $34,000. Last week, "Valley of Decision" (M-G), bowed out after six big weeks with nice $14,800.

Stanton (WB) (1,475; 40-85)—"Frisco Sal" (U) (2d wk). Poor $5,500 after fancy $12,500 for initialer.

Eagle's Meller for Irt'l

Hollywood, Aug. 7.

International Pictures has inked S. P. Eagle to produce an as-yet untitled psychological melodrama which gets under way late in September, with Orson Welles in one of the three star spots.

Eagle formerly was associated with International head William Goetz, when the latter was production chief and Eagle was co-producer of "Tales of Manhattan" at 20th-Fox.

RKO's Hey-Hey Hayride

Styled by a famous Broadway showman to click with the crowds who love a glittering laugh show spiced with reckless rhythm, racy romance, solid music and sensational spotlight specialties!

of Hep Entertainment!
dals
Starring
JOAN DAVIS
JACK HALEY
PHILLIP TERRY · MARTHA HOLLIDAY
GLENN TRYON · BETTEJANE GREER
Produced by GEORGE WHITE · Directed by FELIX E. FEIST
Screen Play by HUGH WEDLOCK, HOWARD SNYDER, PARKE LEVY and HOWARD GREEN
Dance Numbers Created and Staged by ERNST MATRAY
RKO RADIO PICTURES

"Such cyclonic drama *may well start a cycle"*

There is always a big market for something unusual on the screen, especially when the unusual material is so well produced.

Universal is quite proud of the picture "Uncle Harry" which is made from the play that shocked Broadway.

There hasn't been a picture like "Uncle Harry," but we have no doubt its success will encourage the making of similar ones. Pictures like "Uncle Harry" create cycles.

Those USO Gripes

Everything's certainly not sweetness-and-light this summer with USO-Camp Shows tours in the European war theatre. First Sinatra, now Ed Gardner's soundoff. Both probably justified, both possibly indelicate, but there have been too many rumblings to dismiss them lightly.

It's not so much a question of who's to blame as the need for mutuality between Army special service officers and tempermental talent. The latter, of course, is of a high-strung, artistic nature, emotionally imbued with the sense of doing a cuffo patriotic job (i. e. the stars, of course) and with an IQ that certainly pars the average Army official.

It's natural to resent being pushed around. The ruggedness and toughness that traditionally become and befit the Army man are handicaps frequently too severe on the artist. Furthermore, unfamiliar with protocol, the tenderfoot performer may require a shade more consideration, even coddling, rather than the hyper-efficient brusqueness which seemingly has been the case.

As for that Col. David in the Mediterranean sector, to whom so many USO performers have objected, so tolerant a group of personalities as performers, from stars to rank-and-file, can't be 100% wrong. If there is lack of sympathetic accord, or an impatience from one Army official in a key spot, this justifiably gives cause to the franker Sinatras and Gardners to sound off; because there have been known instances of much discreet silence by showfolk who thought they were getting a needlessly rough deal.

A civilian USO agency, i. e. the Camp Shows, is doing a wholesale talent business on a voluntary basis. We can muster up 11,000,000 GIs by draft, but you can't compel the lowliest strolling troubadour to the greatest Hollywood, radio or Broadway star to go over, at no little sacrifice, and certainly no compensation. It's to the credit of the Hopes and Bennys, Browns and Jolsons, Ella Logans and Jane Fromans, that they're doing it again and again and again.

With the complete victory in sight the one big thing to be regretted is that war-frayed nerves have given rise to these eruptions. But that's the keynote of America—honesty, tell-the-people, and if there's a needlessly tough guy making things needlessly tough, just because he's wearing a uniform that denotes power, nobody has to put up with it. Look what happened to Hitler's SS.

Abel.

Larry Adler Refutes Sinatra USO Beefs As Being 'Too General'

By LARRY ADLER

Marienbad, Czechoslovakia, July 11.

I see by the Stars and Stripes, my main and only source of news these days, that Mr. Frank Sinatra has sounded off quite a beef against the USO and Army Special Services. This surprises me—not that he's made the beef but that it's couched in such general terms. If he will name names and cite incidents, he might make out a good case. But why indict the whole movement to entertain the serviceman?

Undoubtedly you often run into certain Special Service officers who make you wonder what's so special about their service? I remember one Col. David in Algiers, the original snafu boy. [Ed Gardner has plenty to say about him herewith.] We felt that we put on a show in spite of such a man rather than because of him.

But then there's Col. Van Buskirk, special service officer for the 3d Army. A big tough guy, strictly GI and a good Joe. You tell him the conditions under which you can best give your show and he goes right out and sees that you get them. You want the GI's to have the front seats? Buskirk'll buck all the brass including Gen. Patton, and I do mean Junior. You feel that you'd rather eat most of your meals with the enlisted men? Buskirk'll see that the brass pressure doesn't get oppressive. What else do you need—transportation? A piano? Sound equipment? Band? Buskirk either has them or if he hasn't got them, he'll personally go out and liberate anything you need.

Working with Buskirk is a USO rep named Bob Wilson. He and Buskirk had to handle the show we gave at Nurenberg Stadium on July 4 to 40,000 men. A lot of men. They came from a long way away which meant beaucoup transportation problems. It meant letting all the outfits know the schedule in good time. It meant getting our unit up from Bamberg to Nurenberg and back to Bamberg after the show. It meant hotel accommodations and of a type to please temperamental personalities. Our gang isn't temperamental, but how do Buskirk and Wilson know that?

In other words, Mr. Sinatra should know that there are two sides to the story. With no innuendo intended, I don't think he has had sufficient overseas experience to generalize so broadly. Neither, I think, has any entertainer.

Stars & Stripes quotes Mr. Sinatra as saying that Army Special Service and USO personnel "didn't know what time it was," that they had no show experience, and badly underrated the intelligence of the GI's.

Okay, many's the time I've felt the same way. There was a fellow around the Suez Canal area that we wanted to throttle. We didn't. We should have. But then I remember Major Bruce Logie, special service officer for Air Transport Command. Logie was assigned to shepherd our gang from Accra, on the Gold coast of Africa, up to Cairo, back in 1943. We liked Logie—we liked the way his first and last interest was the enlisted man. We asked Gen. Hoag to lend Logie to us for the whole African tour, which he did. And the only time Logie didn't operate in top form was when the aforementioned Suez Canal chap and another charmer in Bengazi saw to it that Logie was kept out of the area. What we hams call professional jealousy.

A Big Wholesale Show Biz

Then there's Abe Lastfogel, the volunteer head of USO Camp Shows. In cooperation with the Army, Abe has set up the entire overseas and home entertainment program for the GI. Lastfogel has made many mistakes. Some of the stuff he has sent over has been a little on the gamey side. But he's had to respond to Army and Navy requests to entertain 10,000,000 men. That calls for a lot of shows which means an awful lot of entertainers and by the way, whatever became of vaudeville?

Check. So there are lots of bad shows, lots of corny shows, lots of performers who perhaps never saw the inside of the Poli in Bridgeport who are being fobbed off to a very cynical GI audience as top-drawer stuff.

Roger. There is also, as I write, a gentleman named Jack Benny in my unit. (I'm acting as manager; that's why I can call it "my" unit.) There is a lady named Martha Tilton. Another lady, Ingrid Bergman. An accompanist named David Le Winter. My name is Larry Adler. We don't underestimate *anybody's* intelligence. That includes yours.

One Bob Hope is now in the ETO. So was Ed Gardner with a "Duffy's Tavern" unit. (Wait till Larry reads "Archie's" beef—Ed.) Jascha Heifetz, Lunt and Fontanne, Grace Moore and Nino Martini, "Information, Please," with Kieran, Adams, Fadiman, Beatrice Lillie, Reginald Gardiner and Gregory Ratoff. With due respect to Mr. Sinatra, whom I like and sincerely admire, I can't see the audiences who get these shows suffering from acute underestimation of the intelligence.

As Ring Lardner once wrote: Well, I have said enough for today, so I will shut up now.

Ed Gardner

Continued from page 1

now," he continued. "So why don't they get some good men to replace these morons.

"Maybe I'm putting my neck out for beefing, but something ought to be done, and if my kicks do some good, then I've accomplished my purpose."

Gardner was especially vindictive about Col. Leon T. David, head of Special Services in MTOUSA whom, he said, he tried to get at least 20 times to rectify conditions as he found them, but never heard from him. He also attacked Don Byrne, of the USO staff in Caserta, whom he charged with further messing up of his tour through his handling of the troupe.

'Handled Like GIs'

Gardner also declared that both USO and Special Services made no attempt to get comfortable billets. "We got kicked around and were handled like GIs in the Army."

Gardner, however, found no fault with the calibre of shows playing that area and conceded that Sinatra made a mistake in beefing about the shows. After all, he said, he was around only a short time and couldn't get a chance to see enough shows to form his conclusions.

Gardner did, however, see Allan Jones in Italy. He said Jones was booed off the stage because he was told that he was to tour hospitals by USO execs here and prepared only a half-hour show, whereupon dissatisfied soldiers went to work on him.

Lawrence Phillips, Camp Shows exec vice-president, declared that the routing of shows is an Army matter. "Performers go where and when routed. Their food and billets are furnished by the Army. The USO personnel takes care of financial matters, reroutine shows when necessary because performers leave or have to drop out because of illness, or when the performances get stale and have to be re-rehearsed.

"Don Byrne has a show business background, is an honorably discharged veteran who has proved himself to be a capable field supervisor. His assistants are Leon Kosofsky and Ben Young, both with show business backgrounds.

"Other performers have been over much longer than Gardner and didn't find it bad. Those that have gone over with the idea of doing a job and doing it well have come back with no gripes. Those that went across with other attitudes have found it a hell.

"Ed Gardner should deem it a privilege to be able to entertain an audience of 700 who have as much right to entertainment as an audience of 10,000. Those 700 fought so that Ed Gardner can continue on his radio job and I can continue with mine.

"The men over there have made mistakes. They're entitled to them after years of cold and danger. Maybe Byrnes who has been there for two years facing cold and danger is permitted to miss an occasional appointment."

Phillips pointed out that as of June 30, USO has furnished 3,474 performers for overseas trips and has provided 12,680 unit weeks of entertainment, out of which the percentage of gripes is negligible.

Phillips also said that Jones was told specifically that he wasn't touring hospitals.

Maritime Service's Pix

U. S. Maritime Service has inaugurated a one-minute film interview and radio transcription schedule for its enlisted men and officers, in line with the agency's recruiting campaign. Pictures are available free of charge to theatres in neighborhoods of the men photographed, and transcriptions will be played, as part of the drive, on local stations throughout the country.

Schedule is in charge of Lt. Ross Worthington, overseas correspondent for the War Shipping Administration, who began the production of these pictures by interviewing 300 men within a three-week period to start the ball rolling. He's an ex-Young-Rubicam agency man.

LT. EARL ALLVINE OUT

Lt. Earl Allvine, former editor of Movietone News in Europe as well as in Washington and Chicago, has been discharged from the Navy and will resume shortly at film directing and editing.

For past three years Allvine has been editing battle films at the U. S. Navy Photo Science Laboratory in Anacostia, Md.

GI Best Entertained Soldier in World, Sez Salter After Recent Europe Survey

The American GI, in addition to being the best equipped, best fed and best paid soldier in the world, according to Maj. Harry Salter, is also the best entertained—and by a wide margin.

Furthermore, unlike the Germans, the GI gets his entertainment unadulterated. Returned recently from a two-month survey trip to Germany and France, Salter reported on the differences. The U. S. Hit-Kit song-sheets, for instance, have a pin-up on the cover and pop tunes inside. The Nazi song pamphlet had warriors on the cover, and martial tunes inside. The Germans gave their troops films, radio and sheet music, but it was all angled, solely for propaganda. The U. S. Army took the human end, giving the GI a touch of home in its entertainment, never a political slant.

Ours is the only Army to have V-discs, recordings of recent song hits by top singers (sometimes three like Crosby, Sinatra and Kate Smith on one record). The British and Germans had none. Phonograph companies supplied masters free, so that the Army could cut discs therefrom, just as music publishers gave rights to reprint songs for Hit-Kits without royalty.

The Army supplies the GI with radios and phonographs. It recently "liberated" 200,000 German radios, and picked up some fine German pianos for the GI as well. It has bought up every musical instrument available, and also furnishes pocket instruments like the harmonica. Every battalion gets a complete set of V-discs. The Hit-Kits supply the latest tunes, 120,000 folios going to Army and Navy every month. Every unit also gets top orchestrations of all hit tunes.

In addition, the GI is serviced by over 400 stations of the Armed Forces network with rebroadcasts of all the top radio shows at any time, anywhere. He gets the best films. Material is sent him for his own soldier shows, as well as civilian entertainment (USO and guest stars). In other words, says Salter, the GI gets everything.

Salter is leaving the Army this week after three years as chief of the music production section of Special Services Division. Formerly music director for many important radio programs, he's resuming radio activity after a short vacation. He originated the Hit-Kits and bouncing ball film song shorts (latter with the Signal Corps), Singalong records for hospital programs, and headed the radio unit's music program. With the late Glenn Miller and Meredith Willson, Salter made up a trio of important radio bandleaders to go into service early in the war.

Radio, says Salter, paid off tremendously as a morale-builder. It kept the GI in touch with home, entertained wholesale, and at all times.

Salter also feels that all those charged with the handling of the leisure time activities of the GI have done a great job, making a great contribution to the morale of the armed forces.

8 Take Hospital Tour

Hollywood, Aug. 7.

Eight film players were added this week to the long list of GI hospital entertainers on tour under sponsorship of the Hollywood Victory Committee.

Octet consists of William Bendix, Alan Curtis, Patti McCarty, Natalie Draper, Joan Thorsen, Marjorie Davis, Ann Doran and Marjorie Henshaw.

'You'll Go Where We Send You'—New USO Edict

War Dept., in clamping down on performers who have gone abroad for short periods to work in areas selected by them, has notified USO-Camp Shows that acts applying for overseas work can no longer select their destination and will go where directed.

The "where directed" rule has always been in effect, according to Camp Show execs, but dispensation was made during USO's V-E program in order to get the required number of acts.

While no reason was given for the sudden clamp, it has been known that both the War Dept. and USO have looked disapprovingly upon names volunteering for a comparatively short junket to enable them to accomplish private business.

Jane Froman Extends USO Tour for 6 Wks.

Jane Froman, currently in the European theatre of war on a USO-Camp Shows tour, has extended her trip in that area for another six weeks. Originally scheduled to return some time this month, she'll be back late September.

Miss Froman, who still hasn't fully recovered from injuries sustained in the Clipper crash in Portugal in 1942, is able to get around despite her infirmities because Army Special Services in that area obtained a car with the back seat converted to permit her to rest her feet while traveling.

Another survivor of the Clipper crash, Lorraine Rognan, is currently touring the Pacific in a USO show.

WB Sets Pace

Continued from page 3

production (combat, training, propaganda, etc.) film field that the technicians, artisans and brains of the future 16mm. field will come.

The trouble with commercial pix in the past have been their brash hit-'em-on-the-head approach. All agree now that it's not necessary to show a trademark in order to plug an industry.

Primarily, the industrial pix must be entertaining. If they have that basic audience appeal, you can do anything. The picture execs point to "Union Pacific," "Wells Fargo," "China Clipper" (an out-and-out plug for Pan-Airways), "Billy Rose's Diamond Horseshoe," "Weekend at the Waldorf," "Stork Club," to name a few at random, as instances of what might be considered commercial films, yet above all they are prime entertainments. Hence, it is argued, the forthright industrial pic can be made entertaining, even unto the degree that schoolrooms will exhibit them in classes, without the educators being made suspect of having a commercial sponsor. A short informing the auditor on the difference in one electric icebox from another; or how coffee is grown, blended, shipped and packaged (from source to ultimate consumer); or any other manifestation can be made entertaining, as well as educational.

It's for this reason that Warner is committed to the 16mm. field and will lend the Burbank studio's facilities—or elsewhere—to this type of film.

As a matter of fact the majors, which have been careless about these so-called small rights, now realize they're not so small. RKO leases its 16mm. rights under contract. Paramount for a long time had no small amount of revenue from a similar source. The 20th-Fox company realizes some $250,000 a year on a concession basis for 16mm rights to some of its pix.

Haysites Deny Damper On War Pic Naughties

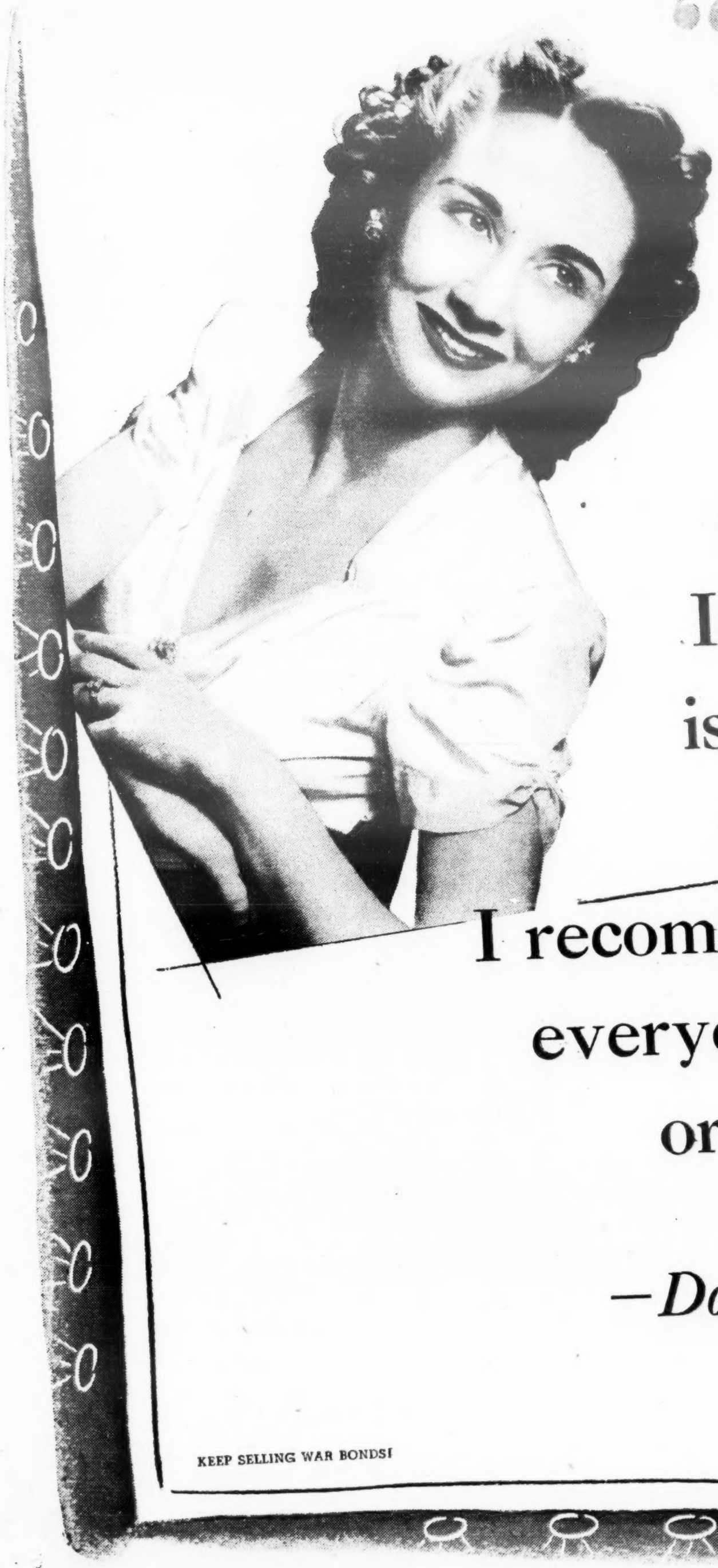
Reports of censorship on the words "hell" and "damm" in the Anglo-American documentary picture of the Normandy invasion were denied by the Hays office.

Production Code Administration declared the film had not been submitted to the Hays office, either here or in New York.

WACs Tougher Than GIs In 'Night of Jan. 16' Trial

Tried by GI juries 54 times and found guilty only 13 is the record of Erin O'Brien-Moore, Broadway star currently heading the cast of "The Night of Jan. 16" in USO show performances before Seventh Army units. And, she confided to 274th Infantry Regiment soldiers after her appearance in Wiesbaden July 9, every time WACs have been on the jury, she lost the verdict.

The mystery play, with many comic parts, is portrayed in a courtroom, and the jury is selected at random from soldiers in the audience. In the closing moments of the play, after all witnesses have testified and all evidence presented, the jury is polled and its verdict provides the closing action.



"Over 21

is a gay

fast

funny

picture and

Irene Dunne

is a delight

in it.

I recommend it to

everyone over--

or under--21!"

—Dorothy Kilgallen

KEEP SELLING WAR BONDS!

COLUMBIA PICTURES presents

IRENE
DUNNE

ALEXANDER
KNOX

CHARLES
COBURN

Over 21

A SIDNEY BUCHMAN Production

Adapted from the play by Ruth Gordon
Screenplay by Sidney Buchman

DIRECTED BY
CHARLES VIDOR

Box Office

~~MAN and WOMAN STUFF!~~

The woman rebels when the man forgets that it takes two to make a bargain as well as a marriage!

A Republic 10th Anniversary Picture full of Crowd Appeal!

Jealousy

Starring

JOHN LODER
JANE RANDOLPH
with
KAREN MORLEY
NILS ASTHER

Produced and Directed by GUSTAV MACHATY

Screen Play by ARNOLD PHILLIPS and GUSTAV MACHATY

Based on an original idea by DALTON TRUMBO

A REPUBLIC PICTURE

Aug. 15 Deadline for 10 U. S. Firms In Mexico on Salary Demands

Mexico City, Aug. 7.

A shutdown threatens 10 American film companies operating in Mexico if they don't get together with their employees on a new wage contract by Aug. 15. Employees demand a new working contract featuring a 30% salary increase.

American film spokesmen maintain that business does not merit increase because their trade has been sliced to half of what it was because the recent boxoffice of Mexican-produced films has diminished intake of American biz. Consequently they want a solution worked out on a comparative scale.

The Federal Board of Conciliation and Arbitration plans sessions to continue until midnight of the 15th. Mexican producers and distribs affiliated with the American concerns would grant a salary increase, but it's far from the amount of 30%.

American companies involved: Paramount, Metro, RKO, Universal, United Artists, Columbia, Republic, 20th-Fox, Warners and Monogram.

France's Checkup On Illicit Collaborationist Profits to Hit Film Biz

Confiscation of illicit profits, already started in France, is expected to trip up many French film officials who connived with the Nazis while the Germans occupied that country. By calling in all money in France, the government there expects to obtain a full line on all of these monetary transactions. While aimed at every line of industry, the new money regulations are expected to hit many in the picture business of France hardest, since many long have been suspect.

Approximately $24,000,000,000 will be checked since the order forces all holding bills of 50 francs ($1) or more to turn them in. Order forces everybody in France to register their holdings. It is expected that French producers and theatre owners, who turned over their properties five or six times, will have plenty of explaining to do under this new edict.

Under the Nazi laws, pictures and theatre properties could not be handled by non-"Aryans," with the result that there was some fancy multiple bookkeeping in the French trade while the Germans were in control.

The French government, even shortly after the Allies took over Paris, threatened to get after those in the industry over there who made secret deals or other arrangements for their own benefit, without respect for France loyalty. This new regulation is expected to reveal all ramifications of these deals, and possibly put the finger on those who collaborated undercover.

NERVO-KNOX-HAY REVUE GOES BIG IN LONDON

London, Aug. 7.

"Crying Out Loud," revue starring Nervo & Knox and Will Hay, opened at the Stoll last night (6) to big audience reception. Although press comment is mixed, show looks like a hit.

Despite divided opinion of the critics, "Kiss and Tell," smash hit originally produced on Broadway by George Abbott, is being well received at the Phoenix.

A moderate success is predicted because the overhead is small.

Gen'l Theatres Sets Short Vaude Season at Wales

London, Aug. 1.

Tom Arnold's revue, starring Jack Buchanan, Douglas Wakefield and gang, and Ethel Revnel (& Gracie West), is not yet ready, General Theatres Corp., which operates the Prince of Wales theatre, putting in short season of vaudeville.

First program, skedded for Aug. 13, will be headed by Max Miller, Forsythe, Seamon & Farrell, Maurice Colleano & family, and Jimmy James. Show runs for a month, after which Flanagan and Allan have four-week run.

Current London Shows

London, Aug. 7.

"Arsenic & Old Lace," Strand.
"Blithe Spirit," Duchess.
"Chicken Every Sunday," Savoy.
"Crying Out Loud," Stoll.
"Cure for Love," Westminster.
"Duet For Two," Lyric.
"First Gentleman," New.
"Gaieties," Saville.
"Gay Rosalinda," Palace.
"Happy & Glorious," Palladium.
"Honeymoon," York's
"Kiss & Tell," Phoenix.
"Lady Edinburgh," Playhouse.
"Madame Louise," Garrick.
"Night and Music," Coliseum.
"Night Venice," Cambridge.
"No Medals," Vaudeville.
"Peek-A-Boo Parents," Whitehall.
"Perchance to Dream," Hipp.
"Private Lives," Apollo.
"See How They Run," Comedy.
"Shop Sly Corner," St. Martins.
"Sweeter Lower," Ambassadors.
"Sweet Yesterday," Adelphia.
"Three's Family," Winter Gdn
"While Sun Shines," Globe.
"Wind of Heaven," St. James.
"Years Between," Wyndhams

37 RKO Pix

Continued from page 6

from Walt Disney, a duo starring Joan Fontaine, two with Pat O'Brien, and others.

The producer roster at RKO in 1945-46 will include: Eddie Cantor, Alfred Hitchcock, Mervyn LeRoy, Leo McCarey, Mark Robson, Sam Wood, Jesse L. Lasky, Gary Cooper, Clifford Odets, William C. Menzies, Dave Schary and Dudley Nichols. New directors include Harold Clurman, Felix Feist, Ray McCarey, Norman Z. McLeod, Jean Renoir, Ted Tetzlaff and Richard Wallace. Producer-directors are John H. Auer and Leo McCarey. Stars in forthcoming RKO features include Bing Crosby, Ingrid Bergman, Maureen O'Hara, Dick Powell, Rosalind Russell, Claudette Colbert, Danny Kaye, John Wayne, Orson Welles, Dorothy McGuire, and those mentioned previously as well as many others.

Company will make 175 short subjects next season including: "This Is America" series; Walt Disney Cartoons, "Sportscopes," its regular biweekly schedules of Pathe News releases, and others. Technicolor will be used for six, possibly more, features and the two Walt Disney full-length pictures as well as the latter's entire short slate.

Rathvon, et al., Speak

Among the speakers at the opening-day's meeting Monday (6) were N. Peter Rathvon, RKO Corp. president; Major Leslie E. Thompson; Robert Mochrie, general sales manager; Harry Michalson, short subjects sales chief; Frederic Ullman, Jr., president of Pathe News; Phil Reisman, foreign v.p.; Robert Wolff, managing director for Great Britain, and others. Thompson revealed that 1,650 RKOites were in the armed forces, 33 having been reported killed in action.

Reisman reported the promotion of Jack Osserman from managing director for Brazil to general manager for South America, and the naming of Vladimir Lissim as European general manager, headquartering in Paris. Lissim will be succeeded as administrative executive in N. Y. by Beverly D. Lion, recently discharged from the armed forces, while E. F. Clarke moves up from his post in South America as a foreign department exec in N. Y. On Monday, too, Depinet announced the advancement of 20 members of the company's sales staff and the addition of 19 men to the sales force throughout the country.

Speakers at second day of session Tuesday (7) included S. Barret McCormick, ad-publicity head; Terry Turner, exploitation chief; R. J. Foliard, captain of the recent Ned E. Depinet sales drive, and Ralph Austrian, television department head, plus Leo Samuels, representing Walt Disney, and Leon Bamberger, sales promotion exec.

Final day of session today (Wednesday) will be devoted to district meetings presided over by Gus Schaefer, northeastern district manager; Foliard, eastern district head, and Charles Boasberg, metropolitan district chief.

Paris Show Life

Continued from page 1

champagne cost 2,000 francs ($40), and cognac 200 francs ($4) a throw—and in the country which they raise it! An average tab for a couple would be around $100. The big attraction is American swing played by a French band led by a young handsome trumpeteer, Andre Barelli, who has Robert Taylor's S.A. and blows like Harry James. The place had to close down when Barelli's contract ran out. The sporting fraternity seems to have plenty of dough, and never squawk about price. In appearance and dress they could easily be transplanted to 52d St. and no one would know the difference.

American films are very popular, and either have the original sound with French subtitles, or French voices dubbed in. Price range is about the same as in America, pix constituting the chief form of entertainment with the French. They're hungry for American films and form queues for blocks to get to where one is playing. Films are from five to 10 years old.

To give an idea, this is what is playing at the leading French film houses at the present: "Espionage Agent" with Joel McCrea, "Blockheads" with Laurel & Hardy, "Babes in Arms" with Mickey Rooney, "Conquest" with G. Garbo, "Great Man's Lady" with Barbara Stanwyck, "Cat and Canary" with Bob Hope, "Mr. Deeds Goes to Town" with Gary Cooper, "Kid from Kokomo" with Pat O'Brien, "Random Harvest" with Ronald Colman, "Across the Pacific" with Humphrey Bogart, and "Our Town" with Martha Scott. These are playing at "class" spots.

Opera S.R.O. Way Ahead

The Opera, considered the finest in the world, is always sold out weeks in advance. The music halls, comprising ABC, Alhambra, Casino de Paree, Casino Montparnasse, Concert Mayol and Folies Bergere, do a capacity business, with the Casino and Folies getting a big play from Allied troops. Opera-Comique, featuring the popular operas, is always sold out. At the Comedie-Francaise, the state-subsidized national theatre with its fine acting company, prices are nominal, and one can meet the better elements of Paris here.

Last week "Old Vic" Co. guested with three bills . . . "Peer Gynt," "Richard III" and "Arms and the Man." Ralph Richardson in "Peer Gynt," and Laurence Olivier in "Richard III" particularly superb. Everybody on their feet applauding and yelling "bravo" at the curtain. The theatre is at least in a healthy state in Paris.

Ann Casson, debuting as Joan in Shaw's "Saint Joan," is the daughter of the famous English actors, Sybil Thorndyke and Lewis Casson, and shows great promise. Though overly obsessed with elocutionary aspects, she displayed great warmth and sincerity and to those who had not seen Katharine Cornell in the same role she was a great Joan. The show played at the ENSA's Marigny for Allied troops prior to its London opening.

London Film Biz Dips But Still OK; 'Blonde' Opens to Big $12,000, 'Miss' Ditto, 'Horseshoe' 24G, 'Susan' 18G

London, July 26.

West End pictures are slightly down at the b.o. due to many reasons. Foremost is gradual departure of many Americans here, all keen picture fans. Other deterrents are heat wave, which has come on rather suddenly; better facilities for motoring, now that the Government has eased the petrol situation; counter attractions, such as cricket, speed track racing and tennis, all open-air pullers.

Peculiar position about films is that renters are unloading first-class product, not keeping it back as they used to do during summer seasons before the war. Which is probably the reason why grosses, although slightly down, are still much healthier than they used to be in those days.

(Grosses, Rated at $4 to the £).

Carlton (Par) — "Incendiary Blonde" (Par) (2d wk). Opened nicely to around $12,000, at which gait it is being maintained. Set for at least eight weeks, and may even stay longer. "You Came Along" (Par) skedded to follow.

Empire (M-G)—"I Live in Grosvenor Square" (Pathe) (1st wk). Opened to smashing returns, despite doubling at Warner (WB), which deemed opposition under ordinary circumstances, with theatre next door to Metro's. Doing $4,000 per day, but will only stay two weeks, due to heavy lineup. "Weekend at Waldorf" (Metro) follows.

Gaumont (GB) — "Junior Miss" (20th) (1st wk). Expected to touch $12,000, fair considering all drawbacks. Staying three weeks, after which "Nob Hill" (20th) in for run.

Leicester Square (GFD) — "Salome, Where She Danced" (U) (2d wk). Rather disappointing. First stanza barely $10,000, with second week not likely to exceed that figure. Due to stay third week, after which to be replaced by "They Knew Mr. Knight" (Gainsborough), which expected to stay at least three weeks.

London Pavilion (UA)—"Blood on Sun" (UA) (2d wk). Very little affected by adverse conditions; obviously James Cagney moniker still spells boxoffice here. Steady $13,000, practically capacity. Good for at least five weeks, and may stay longer. Nothing set to follow.

Marble Arch Pavilion (GB)—"Henry V" (Two-Cities) (34th wk). Cleaning up after nearly four months at the Carlton (Par). Steady $8,000, near-capacity for this smallish house. Expected to stay till end of September, which is general release time. May even continue here after general release.

New Gallery (GB)—"3 Caballeros" (RKO) (12th wk). Steady $10,000 per. Run continues indefinitely, with no picture set to follow.

Odeon (Odeon)—"Diamond Horseshoe (20th) (2d wk). Has done as well as expected, with first week topping $24,000, with current one not expected to be lower than $22,000. Staying for third week, after which being replaced by "It's a Pleasure" (RKO).

Plaza (Par)—"Affairs of Susan" (Par) (2d wk). Opened to smash, and getting plenty of word-to-mouth trade. Easy $18,000 first stanza, excellent. Expected to touch this figure again this week. Sure to stay four weeks, and may even last longer. "Out of This World" (Par) skedded to succeed.

Tivoli (GB)—"Frisco Sal" and "Woman in Green" (both U) (1st wk). Doing moderately, and expected to do around $8,000, fair. Staying another week, with Earl Carroll's Vanities" (Rep) replacing.

Tatler (GB) "Lermontov" (GFD) (7th wk). House, originally handled by Anglo-American Films, as Soviet showcase, has established distinct following from foreign element and English intelligentsia. Steady $2,000, good for small-capacity house. "Volga-Volga" (GFD) replacing and good for four weeks, after which "Children of Arctic" (GFD) comes in. House now booked by GFD, subsidiary of Gaumont-British.

Warner (WB) — "Grosvenor Square" (Pathe) (1st wk). Running concurrently with Empire (M-G), house which practically adjoins this, but, nevertheless, doing capacity at both spots. This being smaller house, daily intake is around $3,000 per, capacity. In for two weeks, after which "conspirators" (WB) replaces.

Chi Reversal

Continued from page 6

as the defendants, of the Chicago system."

On this phase of the case, he said, proof of the normal earnings of their theatre for five years immediately preceding their ownership, when it was owned and operated by their parents under the "Chi system" was all that was made—and that's all. On the other hand, "In suits under our anti-trust laws for claimed loss of profits, speculation is not permitted to take the place of proof of damage, although if the fact of damage is proved the amount may be reasonably approximated if based upon competent evidence."

Windup was:

"We find no approved variation of the rule for recovery and measure of damages as laid down in the cases above referred to, and for this reason we feel constrained to reverse the judgment, with instructions to render judgment for defendants notwithstanding the verdict."

Goldman, Philly

Continued from page 6

course of conduct by those who own all the other available theatres in that area, and those who distribute the product, which eleminates from competeition the owner of available theatres, constitutes a violation of the statutes.

"Plaintiff is qualified to operate a first-run motion picture house in Philedalphia. Defendants control the production and distribution of more than 80% of the pictures in this country, and no exhibitor can successfully operate without access to defendants' product.

Refused Product

"Plaintiff asked for the product and was refused. If the Erlanger theatre had been owned or controlled by Warner Bros., a part of defendants' product would be exhibited at the Erlanger.

"Uniform participation by competitors in a particular system doing business, where each is aware of the others' activities, the effect of which is restraint of interstate commerce—is sufficient to establish an unlawful conspiracy under the statutes before us."

Defendants in the case along with Warners and its affiliates—Vitagraph, Stanley Co. of America and Warner Bros. Circuit Management Corp.—were the following distribs:

Loew's, Paramount, 20th-Fox, Columbia, Universal Corp., Universal Film Exchanges, Inc., and United Artists.

The opinion was written by Judge Paul Leahy. Concurring were Judge John J. Biggs, Jr., and Judge John J. Parker, substituting from the Fourth Circuit Court.

Prez Decree Orders Class Houses In Havana to Show Daily Vaude

Havana, July 31.

Climaxing battle between Cuban artists and exhibitors anent live shows in theatres, a decree from President Grau San Martin last week ordered first-class houses to show vaudeville daily (two-a-day weekdays, three Sundays), while other houses must have one live show day for every two days of straight pix.

Reaction of local theatre managers, who claimed it was impossible to shoulder such a burden, is awaited, with neighborhood houses included in the decree. There was no mention of subsidizing, as suggested by managers to end battle, or of building a national theatre for Cuban artists and musicians. Those who cannot comply with order must contact Minister of Labor to explain causes.

Mammoth variety show in front of Presidential palace, with all musicians and performers participating, was arranged to show their gratitude to the President.

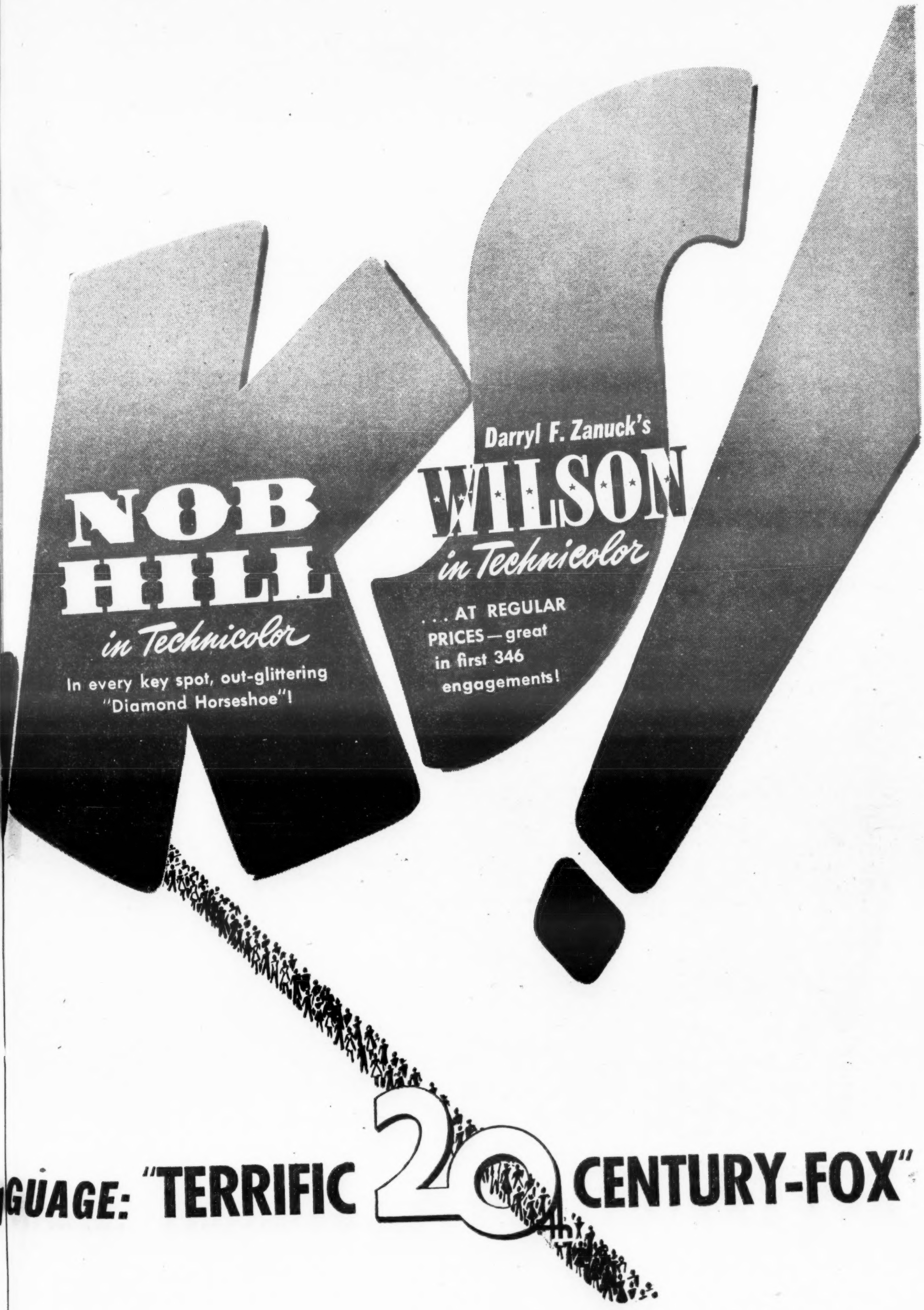
Royls of WB London To Coast for Studio Powwow

Ernest Royls, who was in charge of all-round activities at the Warner studio in Teddington, England, before it was demolished by rocket bombs, arrived in N. Y. last week from London and leaves today (Wednesday) for the Coast to confer with Jack L. Warner, exec producer for WB, and Col. Nathan Levinson, chief of engineering and sound.

He is here to make a survey of American sound equipment in connection with plans to rebuild the Teddington studio as soon as materials are available. Following conferences in N. Y. with Frank E. Cahill, Jr., director of sound and projection for the Warner circuit, Royls on the way west is stopping off at the Eastman Kodak plant in Rochester and the General Electric headquarters in Schenectady to get a line on latest developments pertaining to picture and television.

...IN PLAIN BOX-OFFICE LANG

KEEP SELLING BONDS!


NOB HILL
in Technicolor
In every key spot, out-glittering "Diamond Horseshoe"!
Darryl F. Zanuck's
WILSON
in Technicolor
... AT REGULAR PRICES—great in first 346 engagements!
ANGUAGE: "TERRIFIC 20th CENTURY-FOX"

Pride of Marines

Warren Bros. release of Jerry Wald production. Stars John Garfield, Eleanor Parker, Dane Clark. Directed by Delmer Daves. Screenplay, Albert Maltz; adaptation, Marvin Borowsky from Roger Butterfield's story; music, Franz Waxman; camera, Peverell Marley, L. Rada, Burks; editor, Owen Marks; arrangements, Leonid director, Chuck Hanson. Trade-shown Aug. 2, '45. Running time, **119 MINS.**

Al Schmid.....John Garfield
Ruth Hartley.....Eleanor Parker
Lee Diamond.....Dane Clark
Jim Merchant.....John Ridgely
Virginia Pfeiffer.....Rosemary DeCamp
Rita Merchant.....Ann Doran
Lucy Merchant.....Ann Todd
Kelsko.....Warren Douglas
Irish.....Don McGuire
Tom.....Tom D'Andrea
Doctor.....Rory Mallinson
Amelio.....Stephen Richards
Johnny Rivers.....Anthony Caruso
Capt. Burroughs.....Moroni Olsen
Red.....Dave Willock
Second Marine.....John Sheridan
Lieutenant.....John Miles
Corporal.....John Common
Lenny.....Lennie Bremen
Corpsman.....Michael Brown

"Pride of the Marines" is a two-hour celluloid saga which should inspire much pride for many. As an entertainment film with a forceful theme, so punchy that its "message" aspects are negligible, it is a credit to all concerned. It's a a cinch for boxoffice. And transcending the basic economic equation, there is much therein for which any American may well be proud.

The simple story of Al Schmid, real-life marine-hero of Guadalcanal, is the story of American patriotism and heroism which is unheroic in its simple forthrightness; American pride in defending our way of life; American guts; and also a distorted sense of foolish pride, born of stubbornness, when the blinded Al Schmid rebels at returning to his loved ones because he "wants nobody to be a seeing-eye dog for me."

With our more than 1,000,000 casualties affecting nearly every American family, the many wounded survivors and all their intimates—family, sweethearts and not forgetting former employers—are bound up in Jerry Wald's tiptop production job.

As such this is a significant film. Yes, even one with some social significance underneath its hard-hitting, biting and frequently bitter unfolding. It lays scalpel-clean the GI-in-the-street's concern about his post-war future, with memories of their fathers' apple-selling, bonus-marches and all the other post-World War I ills. In that San Diego Navy hospital scene, in staccato, punchy dialog the Marines sound off on GI Bill of Rights, their future, general security, reemployment, reactions to civilians, and the like.

An excellent foil is Rosemary DeCamp as the synmpathetic nurse, as each airs his gripes, while the brooding, blinded Marine-hero, Al Schmid, spurns his Philadelphia sweetheart (Eleanor Parker) and curses his fate.

Director Delmer Daves has paced his charges with clearcut crescendos, and from the climactic peaks he levels off only to volplane to another emotional impact.

As unfolded it's a heart-tugging, sentimentally heroic tale. John Garfield as the brittle Al Schmid, ex-machinist now Marine-hero, albeit blinded, ~~gives a~~ vividly histrionic performance that will not be easily forgotten. He is buoyed plenty by Dane Clark and Anthony Caruso, with Eleanor Parker as the No. 1 femme and Ann Doran, little Ann Todd and John Ridgely realistically the happy little middle-class family. All the casting is topnotch. Rory Mallinson, as the medico, suggests a good new face.

The craftsmanship behind the lens is of highest order, not the least of which is Franz Waxman's fine dramatic score which heightens the emotional pitch and movement so effectively. *Abel.*

Lady on a Train

(SONGS)

Hollywood, Aug. 4.

Universal release of Felix Jackson production. Stars Deanna Durbin; features Ralph Bellamy, David Bruce, George Coulouris, Allen Jenkins, Dan Duryea, Edward Everett Horton, Patricia Morison, Elizabeth Patterson, Maria Palmer, Jacqueline de Wit. Directed by Charles David. Screenplay, Edmund Beloin and Robert O'Brien; original story by Leslie Charteris; camera, Woody Bredell; musical score, Miklos Rozsa; editor, Ted Kent. At Warners Beverly, Beverly Hills, Aug. 2, '45. Running time, **96 MINS.**

Nicki.....Deanna Durbin
Jonathan.....Ralph Bellamy
Haskell.....Edward Everett Horton
Mr. Saunders.....George Coulouris
Danny.....Allen Jenkins
Wayne Morgan.....David Bruce
Joyce.....Patricia Morison
Arnold.....Dan Duryea
Margo.....Maria Palmer
Aunt Charlotte.....Elizabeth Patterson
Mr. Wiggam.....Samuel S. Hinds
Sergeant Christie.....William Frawley
Miss Fletcher.....Jacqueline de Wit
Joseph Waring.....Thurston Hall
Cousin.....Clyde Fillmore
Maxwell.....Ben Carter
Cousin.....Mary Forbes
Cousin.....Sarah Edwards
Woman with Umbrella.....Nora Cecil
Drunk.....Hobart Cavanaugh

"Lady On a Train" is a mystery comedy containing plenty of fun for both whodunit and laugh fans. It's a top-of-the-bill feature backed with smart production values and the Deanna Durbin draw for sturdy boxoffice outlook. Melodramatic elements in the Leslie Charteris original are flippantly treated without minimizing suspense, and the dialog contains a number of choice quips that are good for hefty laughs as screenplayed by Edmund Beloin and Robert O'Brien, both former Jack Benny air scripters.

Miss Durbin sings three tunes as well as handling herself excellently in the comedy role. Songs are all delivered against a background of menace. This makes her "Silent Night" particularly potent. Actress is a bit too cute with "Give Me a Little Kiss, Will You Huh?", "Night and Day" is sock vocally but unbecoming hairdo and garish makeup worn during number are distractions.

Actress is seen as a murder mystery addict who witnesses a murder from her train window while arriving in Grand Central station. Police discount her story and she turns to David Bruce, mystery writer, for help. Her pursuit of the writer to enlist his aid is good funning and accounts for some hilarious sequences. Recognizing the murdered man from a newsreel clip, she gets mixed up with his heirs, is mistaken for the old gent's nightclub songstress sweetie, and has many strange adventures before unmasking the killer. The amateur detectives are never very smart and their blunders make for chuckles. Writer character played by Bruce pokes fun at whodunit scribblers, and other standard mystery characters are given the farce treatment to keep laughs coming.

Charles David's direction of the Felix Jackson production sustains pace throughout and smartly spots the laughs. Players are uniformly expert in keeping things on the move. Camera work takes advantage of the excellent settings and editing is good. *Brog.*

Miniature Reviews

"Pride of the Marines" (WB). Socko celluloid saga of Marine-hero Al Schmid; a fine entertainment, surefire b.o.

"Lady on a Train" (U). (Songs). Nifty comedy mystery with farce treatment, plus three songs by Deanna Durbin; ok b.o.

"Uncle Harry" (U). Fair murder-meller that must depend on lure of George Sanders, Geraldine Fitzgerald and Ella Raines.

"Radio Stars on Parade" (Songs) (RKO). Topnotch b.o. revue starring Frances Langford and other radio headliners.

"Dangerous Partners" (M-G). Weak "B" melodrama lacking in action.

"Why Girls Leave Home" (PRC) (Songs). Fair combination of music and murder; mild b.o.

"In Old New Mexico" (Mono). Duncan Renaldo as "Cisco Kid" in okay b. o. western for nabes.

"Gangs of the Waterfront" (Rep.) Gangland yarn that will need heavy support in most situations.

"The Shanghai Cobra" (Mono). Charlie Chan whodunit, talky and slowly-paced.

"Military Secret" (Artkino). Well-paced and well-acted, Russian-made whodunit that should please.

Uncle Harry

Universal release of Joan Harrison production. Stars George Sanders, Geraldine Fitzgerald, Ella Raines; features Sara Allgood, Moyna Maggill, Harry Von Zell. Directed by Robert Siodmak. Screenplay, Stephen Longstreet; adapted by Keith Winter from stage drama, "Uncle Harry," by Thomas Job; camera, Paul Ivano; editor, Arthur Hilton. Previewed in projection room, N. Y., Aug. 6, '45. Running time, **80 MINS.**

Harry Quincy.....George Sanders
Lettie Quincy.....Geraldine Fitzgerald
Deborah Brown.....Ella Raines
Nona.....Sara Allgood
Hester.....Moyna Maggill
Dr. Adams.....Samuel S. Hinds
Ban.....Harry Von Zell
Mrs. Nelson.....Ethel Griffies
Helen.....Judy Clark
John Warren.....Craig Reynolds
Mr. Nelson.....Will Wright
Mr. Follinshee.....Arthur Loft
Mrs. Folinshee.....Irene Tedrow
Biff Wagner.....Coulter Irwin
Joan Warren.....Dawn Bender
Matron.....Ruth Cherrington
Joe.....Rodney Bel

As a stage play "Uncle Harry" was given adult treatment both by author Thomas Job and the cast headed by Joseph Schildraut and Eva Le Gallienne. However, in the film there has been a loss of much of the suspense and stark melodrama that gave the play the punch to run a full season on Broadway. The picture version is just fair, and will have to depend upon its three stars—George Sanders, Geraldine Fitzgerald and Ella Raines—to score at the boxoffice.

Unlike the play, which was enacted in flashback, the film version carries the action right through as it occurs. But the film is too leisurely rather than excitingly dramatized. The pic's ending is both unreal and unbelievable.

The title character, played neatly by George Sanders, is a designer in a fabric mill, and resides with two spinster sisters—Lettie (Geraldine Fitzgerald) and Hester (Moyna Maggill). Deborah (Ella Raines) meets Harry while on a visit from the N.Y. office of the milling concern, and they soon plan to be married. The younger sisters breaks that up, and when Harry finds out, he plans to poison her, but the cup of cocoa he had poisoned is mistakenly switched, so that the elder sister is killed. There's a trial, and the younger sister is convicted.

Miss Fitzgerald underplays her role too much as the younger sister. Miss Maggill neatly portrays the older sister. Remainder of cast is satisfactory. *Sten.*

Radio Stars on Parade

(SONGS)

RKO release of Ben Stoloff production. Stars Frances Langford, Wally Brown, Alan Carney; features Ralph Edwards, Don Wilson, Skinnay Ennis and band. Directed by Leslie Goodwins. Screenplay, Robert E. Kent and Monte Brice, based on original by Kent; camera, Harry Wild; editor, Edward W. Williams; songs, Harold Adamson-Jimmy McHugh, Johnny Mercer-Harold Arlen, Arthur Amsden, Clifford Grey, Sonnie Miller, Jack Waller, Joseph Tunbridge, Jack Rock. Trade-shown N. Y., Aug. 1, '45. Running time, **69 MINS.**

Jerry Miles.....Wally Brown
Mike Strager.....Alan Carney
Sally Baker.....Frances Langford
Don Wilson.....Don Wilson
Romano.....Tony Romano
Pinky.....Rufe Davis
Danny.....Robert Clarke
Maddox.....Sheldon Leonard
George.....Max Wagner
Steve.....Ralph Peters
"Truth or Consequences" with Ralph Edwards and Co.
Skinnay Ennis Band
Town Criers
Cappy Barra Boys

"Radio Stars on Parade" proves to be an entertaining revue held together in slapstick fashion by the comical, though corny, lines and antics of Wally Brown and Alan Carney. Film should do better than average business.

Picture obviously started out as a low-budgeter and producer Ben Stoloff was kept within stringent monetary limitation to bring it in. However, Frances Langford (who is photoged throughout better than ever before) and Ralph Edwards and his "Truth or Consequences" radio troupe aid its entertainment values considerably, so that several of the other all-too-plain accoutrements wrapped up in this film are overlooked. Edwards & Co. should capture still wider audiences among their followers who have not seen them in action before, while those who have will laugh at their antics here just the same. He's a gracious m.c. who keeps things moving right along when he is on the screen, as he does on the air.

Yarn finds Carney and Brown subbing for an agent who had to leave town due to his non-payment of a gambling debt. In their efforts to get Miss Langford work, they cross the path of her suitor, a N. Y. gangster, whom she refuses to see. She gets the job of singing with the Skinnay Ennis band, but not before the comic pair are practically annihilated by the mobsters.

Don Wilson, Rufe Davis, Town Criers, Cappy Barra boys and Tony Romano are others in the cast who have been featured on the networks. Romano does a fine bit of guitar accompaniment to Miss Langford in one scene. Seven tunes in this picture have been showcased originally elsewhere, but the excellent vocal job Miss Langford does on "Don't Believe Everything You Dream," "Couldn't Sleep a Wink" and couple of others make them come to life all over again.

Production values aren't worth mentioning since they're in the low-budget vein. Camerawork and settings are just average, but there is lots of good family fun in this 69 minutes of film. *Sten.*

Dangerous Partners

(ONE SONG)

Metro release of Arthur J. Field production. Stars James Craig, Signe Hasso, Edmund Gwenn. Directed by Edward L. Cahn. Screenplay by Marion Parsonnet, from adaptation by Edmund L. Hartman, based on story by Oliver Weld Byer; camera, Carl Freund; song by Earl Brent; editor, Ferris Webster. Trade-shown in N. Y. July 26, '45. Running time, **74 MINS.**

Jeff Caighn.....James Craig
Carola Ballister.....Signe Hasso
Albert Richard Kingsby.....Edmund Gwenn
Lili Reegan.....Audrey Totter
Marie Drummond.....Mabel Paige
Clyde Ballister.....John Warburton
Duffy.....Henry O'Neill
Jonathan.....Grant Withers

Dealing with a Nazi agent who tries to get out of the U. S. by picking up enemy funds left with Americans, "Dangerous Partners" falters. Its boxoffice value is negative.

Picture lacks a comprehensive story-line and proper characterizations. James Craig and Signe Hasso, conniving to get funds willed to another man (Edmund Gwenn), are unbelievable in their transition to patriotism. However, as always, Gwenn gives a good performance.

It all deals with the finding of a briefcase, at the scene of a plane crash, with four different wills in it. Craig and Miss Hasso team when her husband is mysteriously killed on a train in an effort to nab the money from those to whom it is willed. However, just when they believe they have succeeded in their plan, they are caught up with by Gwenn, who reveals that he is a top Nazi agent trying to escape to his homeland—just in time to bring the picture to an end with his capture, the money being turned over to the government agents.

Production is uneven. *Sten.*

Orders From Tokyo

For those with a complacency sufficient to figure that the war in the Pacific is practically won—and then would let it go at that—well, then, here is the documentary dynamite to warrant their change of attitude. We'll really want to give the Japs hell after seeing this one.

Photographed and narrated by Capt. David C. Griffin, USMC, and produced in cooperation with the Commonwealth Government of the Philippines and the Office of Strategic Services, "Orders from Tokyo" includes an introduction by Brigadier-General Carlos Romulo. It's in Technicolor; Warners is releasing.

Manila is the focal point of the film, showing its beauty before the Jap bombings and pillaging, rape and murder, and finally its capture by General MacArthur and the restoration of the regime.

It's the duty of every exhibitor to show this two-reeler. *Kahn.*

Why Girls Leave Home

(SONGS)

PRC release of Sam Sax production. Features Lola Lane, Sheldon Leonard, Elisha Cook, Jr., Constance Worth, Pamela Blake, Paul Guilfoyle, Claudia Drake. Director, William Berke. Screenplay, Fanya Foss Lawrence and Bradford Ropes; camera, Mack Stengler; songs, Jay Livingston and Ray Evens; asst. director, William A. Calihan, Jr. At Gotham, N. Y., Aug. 3, '45. Running time, **70 MINS.**

Irene.....Lola Lane
Chris Williams.....Sheldon Leonard
Diana Leslie.....Pamela Blake
Jimmie Lobo.....Elisha Cook, Jr.
Steve Raymond.....Paul Guilfoyle
Flo.....Constance Worth
Marion.....Claudia Drake
Mrs. Leslie.....Virginia Brissac
Reilly.....Thomas Jackson
Alice.....Evelyne Eaton
Peggy Leslie.....Peggy Lou Bianco
Ted Leslie.....Fred Kohler
Wilbur Harris.....Walter Baldwin
Ed Blake.....Robert Emmett Keane

Title is misleading. Instead of being a juve delinquency story, film is a murder thriller. The footage has its share of thrills, but plot development is thin. Boxoffice will depend largely on the title, and that isn't much.

Story sets out to prove that all that glitters is usually brass, most of which is accomplished via throwback technique. Ambitious girl, unhappy about status quo of life with her parents, kid sister and big brother, wants the glamour life of nightclubs. After family squabble, she leaves home and walks practically into job as songstress in a nightclub with the stereotyped double-barreled background. Because she learns too much about the ruthless operators, they want to erase her and make it look like suicide. However, film is kept reeling through perseverance of a reporter who brings culprits to justice. The only cliche the film surprisingly lack is any love interest.

While the direction and script are mediocre, it's obvious that the performers are more than adequate. Lola Lane gets top billing as night-spot operator, but Pamela Blake, as the runaway, is povital character. However, Constance Worth, in a sympathetic sister role, is bound for bigger stakes. Songs are very unoriginal.

In Old New Mexico

(ONE SONG)

Monogram release of Philip N. Krasne production (Dick L'Estrange, associate). Features Duncan Renaldo, Martin Garralaga, Gwen Kenyon. Directed by Phil Rosen. Camera, Arthur Martinelli; screenplay, Betty Burbridge, based on characters created by O. Henry; music, David Chudnow; song by Hershey Martin and Mayris Chaney. At Strand, Brooklyn, N. Y., week Aug. 2, '45, dual. Running time, **62 MINS.**

Cisco Kid.....Duncan Renaldo
Pancho.....Martin Garralaga
Ellen.....Gwen Kenyon
Hastings.....Norman Willis
Belle.....Donna Day
Dolores.....Aurora Roche
Sheriff.....Lee White
Cliff.....Kenneth Terrell
Brady.....John Laurenz
Doc Wills.....Richard Gordon
Padre.....Pedro de Cordoba
Printer.....Harry Depps

"In Old New Mexico," another in the long-running series of "Cisco Kid" pix, is okay for the kid trade, with enough gunplay to offset slow direction.

Duncan Renaldo proves a worthy successor to the role created by Warner Baxter. He imparts the proper Latin flavor and enacts the part of the Mexican Robin Hood with sufficient authority.

The Cisco Kid contrives to clear a girl of a murder charge, after kidnapping her from a stage coach. He traps the murderer and, with cooperation of the sheriff, stages a phoney shooting which tricks the culprit into a confession.

Romantic interest is supplied by Gwen Kenyon in a routine characterization, while Martin Garralaga does creditably as Cisco's assistant. Also prominently cast are Aurora Roche as a song-and-dance gal in a border saloon, Norman Willis and Richard Gordon.

Outdoor camera work of Arthur Martinello and music by David Chudnow are outstanding. *Jose.*

Gangs of the Waterfront

Republic release of George Blair production. Features Robert Armstrong and Stephanie Bachelor. Directed by Blair. Screenplay, Albert Beich, based on original story by Sam Fuller; camera, Marcel Le Picard; editor, Fred Allen; music, Richard Cherwin. At Strand, Brooklyn, N. Y., week of Aug. 2, '45, dual. Running time, **55 MINS.**

Dutch Malone / Peter Winkly.....Robert Armstrong
Dutch Malone and Peter Winkly.....Robert Armstrong
Jane Rodgers.....Stephanie Bachelor
Anjo Ferranti.....Martin Kosleck
Rita.....Marian Martin
District Attorney Brady.....William Forrest
Commissioner Hogan.....Wilton Graff
Miles.....Eddie Hall
Ortega.....Jack O'Shea
Dr. Martin.....Davison Clark
Chief Davis.....Dick Elliott

Republic's cops-and-robbers epic of the waterfront jars credibility, but "Gangs of the Waterfront" unfolds a fast story with the proper amount of gunplay to please nabe payees.

"Gangs" tells of a taxidermist, a double for a notorious gangster, anxious to avenge his brother's death during a mob battle. The gangster having been injured in an auto accident, the animal stuffer is carefully coached in the mobsman's mannerisms and, with the connivance of the D. A., assumes the baddie's job. He ultimately rounds up the mob.

Robert Armstrong does double duty as the hoodlum and taxidermist and gives it a perfunctory treatment, with Stephanie Bachelor doing well as the inheritor of the ships-supply business who won't pay "protection." In the mob roster, Marion Martin has little to do as the gang-moll, while Martin Kosleck is miscast as the gangster of Italian descent. George Blair's direction is spirited. *Jose.*

The Shanghai Cobra

Monogram release of James S. Burkett production. Stars Sidney Toler; features Benson Fong, Mantan Moreland. Directed by Phil Karlson. Screenplay by George Callahan and George Wallace Sayre from story by Callahan; camera, Vince Farrar. Previewed N. Y., Aug. 1, '45. Running time, **64 MINS.**

Charlie Chan.....Sidney Toler
Tommy Chan.....Benson Fong
Birmingham.....Mantan Moreland
Paula.....Joan Barclay
Jarvis.....James Flavin
Adams.....Addison Richards
Davis.....Walter Fenner
Ned Stewart.....James Cardwell
Harris.....Arthur Loft
Morgan.....Gene Stutenroth
Lorraine.....Janet Warren
Taylor.....Joe Devlin
Fletcher.....Roy Gordon

To the Charlie Chan addicts this may be par, but viewed as an ordinary whodunit it's just slow-paced, talky material wthout particular flavor.

The Chinese dick employed by the U. S. Government is put on a case which involves the killing of people who are bitten by a cobra. There is a lot of pointless walking and riding around to, from, and in the sewers underneath a bank where the Government has stored radium. There is a lot of chatter which is supposed to be amusing, but would bore anyone above the age of eight. In the end there is a surprise angle when it turns out that the bank guard is not a blackguard, but really a big innocent. But even that point is developed mechanicallly.

Sidney Toler seems tired as Charlie Chan. Benson Fong seems wasted as Charlie's son, while Mantan Moreland as "Birmingham" is just the stereotyped Negro chauffeur. *Cars.*

Half-Way House

(BRITISH-MADE)

A. F. E. Film Corp release of Michael Balcon (Ealing Studios) production. Stars Françoise Rosay. Directed by Basil Dearden. Screenplay, Angus MacPhail and Diana Morgan, from play "The Peaceful Inn" by Denis Ogden; camera, Willie Cooper; editor, Charles Hasse. Previewed, Little Carnegie, N. Y., Aug. 3, '45. Running time, **78 MINS.**

Alice Meadows.....Françoise Rosay
Capt. Meadows.....Tom Wells
Rhys.....Mervyn Johns
David.....Esmond Knight
Gwenoth.....Glynis Johns
Cockley.....Alfred Drayton
Jill.....Valerie White

British psychological drama, built around an assorted group of characters gathered in a rural inn for a weekend, is a pleasant though preachy allegory. Story is fairly obvious and reminiscent though it holds interest. Its pulpit quality, "foreign" feel and lack of "names" will give film only a limited appeal.

Story recalls two plays, "The Passing of the Third Floor Back" and "Outward Bound." The group assembled at the country inn includes an ailing symphony conductor, a cashiered Army officer, a black-market operator, a disgraced sea captain and his spiritualist-inclined wife, a couple about to be divorced, and another younger couple about to be married. All are beset with problems, which the innkeeper and his daughter straighten out for them.

Odd fact is that the inn had burned down the year before, after being bombed by a German plane. In the course of the yarn, the truth comes out—the innkeeper and daughter are dead, the inn has been rebuilt for this weekend only, and time has been set back a year for the benefit of the house-guests. Some of us, is the theme, have to stop still in time for a while to readjust ourselves to the problems and future that we face. After the innkeeper has lectured his guests on their vari-

(Continued on page 51)

IT'LL BE THE PRIDE OF THE FAMILY

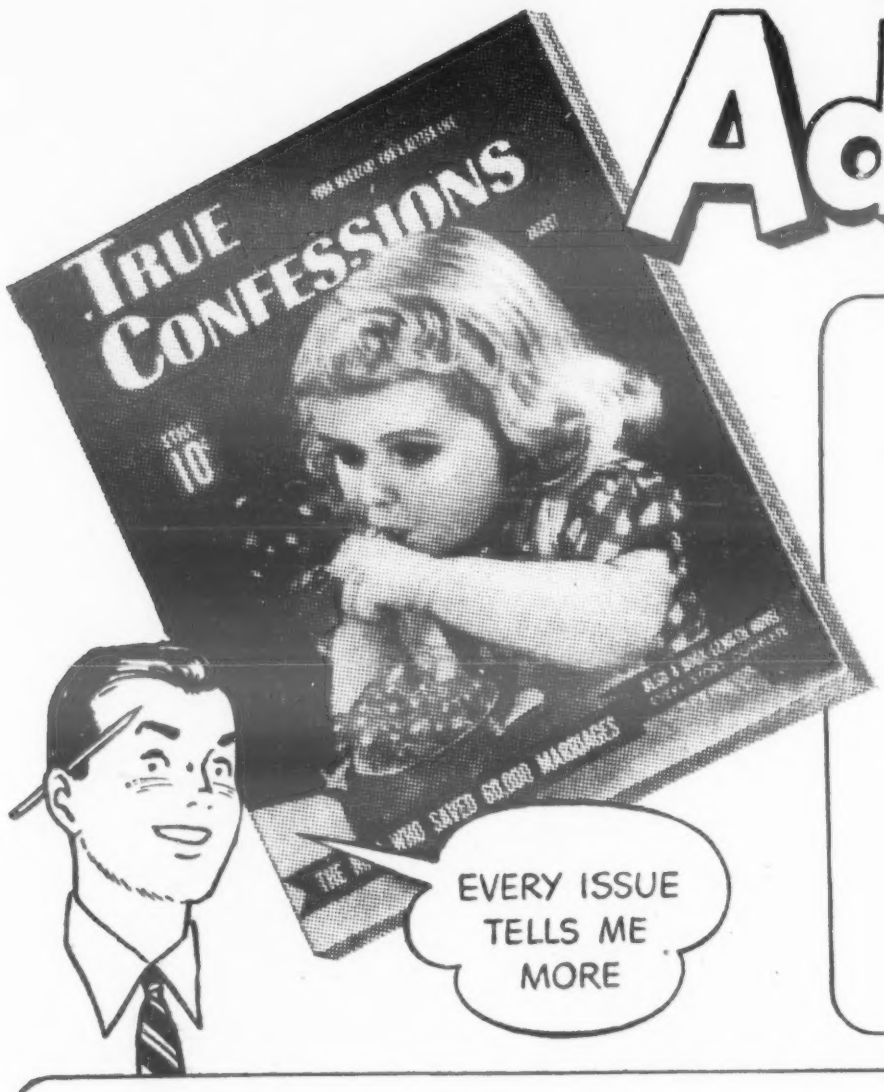
There's a Ford in your future!

COUNT on it! One day, you too will know the joy of owning a new Ford—a car that will be eager to take you traveling in style. . . . Then you'll look with pride at a car that's big—inside and out. It will be smart appearing. You'll listen to a motor that whispers of power. . . . And when you get underway—what pleasure! It will be so smooth and easy-riding—wealthy with comfort. Thrifty and reliable, too, as all Ford cars have been for more than 40 years. . . . More Ford cars are coming soon. Production has started but is very limited. America needs all available transportation, so keep your present car in good condition by seeing your Ford dealer regularly. *FORD MOTOR COMPANY*

"THE FORD SHOW". Singing stars, orchestra and chorus. Every Sunday, complete NBC network. 2:00 P.M., E.W.T., 1:00 P.M., C.W.T., 12:00 M., M.W.T., 11:00 A.M., P.W.T.

Ford

Adman IN WONDER LAND



HE HAS SAVED 60,000 MARRIAGES

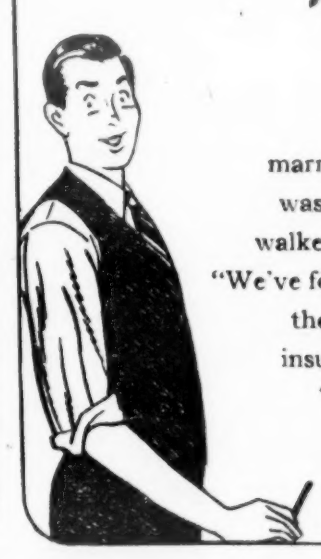
by Charles Dexter

Michigan's law is unique because it tries to prevent divorce, instead of making it easier. Edward Pokorny, "Friend of the Court," an official, under state law, has the job of trying to reconcile couples *before* the case is set for hearing. He is no reformer who preaches down to troubled men and women. He is like a good, old-fashioned father. "I have no cure-all for divorce," he told me. "I merely strive to do my best." His "best" has saved 60,000 marriages.

IS IT TOO LATE FOR THE TRUTH?

I love my wife and baby dearly. I know that my life would be ruined if I should become separated from them, but I also love my older boy. I yearn to tell him that he is really my son, but I dread the effect this would have on my wife, because I have never told her that this handsome boy she and her first husband adopted before I married her, is really my son— I never told her that Paula's people had my schoolboy marriage annulled. Can I, dare I, tell them? I don't know what to do.

LIKE A CASE BILL TOLD ABOUT *Fake Widow*



"Thank God he's safe!" I cried hysterically. Mrs. Nelson crossed to me quickly. "You must forget him," she said. "Stanley is married." I strove desperately to compose myself. "Stanley is married to me, Mrs. Nelson. We were married secretly. This Sara Drake is an impostor." She was just about to say, "I don't believe it," when Fred walked into the room. What he said was the final proof. "We've found that Sara Drake's racket was to pretend to be the widow of a boy killed in action. She did it for the insurance and the monthly payments. News that Fred is alive has scared her off. Now she'll have to find another victim. Wartime secret marriages are making rackets like hers easy."

Are you LOYAL to old friends?

by Dorothy Sara

You may think it unsophisticated to have an "old friends are best" attitude, but loyalty and kindness do not go out of fashion. When a crisis has to be met, or even if there is a minor problem to be solved, the new friend can be helpful and understanding, but the old friend *knows*. Shakespeare put it pretty well:

Those friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel.

True Confessions is concerned with everything that concerns anybody. Its stories and articles grow from the everyday lives of average people. What happens each month in its pages *has* happened to someone, maybe to you. Each issue is filled with experience— that is why every issue is helpful. "Your Magazine for a Better Life" is not just a claim on the cover. Inside the covers is *proof*.

TRUE CONFESSIONS

Bought at newsstands by 2,000,000 women a month for the living service it gives

FAWCETT PUBLICATIONS, INC., 295 Madison Ave., New York 17, N.Y. World's Largest Publishers of Monthly Magazines

20th May Build Studio 'Annex' At Utah Location

Hollywood, Aug. 7.

Blueprints have been made at 20th-Fox for the erection of a sound stage at Kanab, Utah, where the studio has already invested $100,000 in a ranch and exterior sets. Robert Bassler, who has produced three pictures in that territory, explained that the studio could save money by moving indoors when the weather grows too rough for outdoor shooting.

Studio heads figure that, in addition to the saving on weather hazards, the sound stage could be rented to other companies on location at Kanab, which has developed into a popular neighborhood for outdoor shooting.

Frontoffice Exchange Negotiations Held Up By Appeals on Old Deal

Negotiations for a new contract retroactive to last Dec. 1, covering frontoffice help in film exchanges throughout the country, are being held up by appeals under the old deal (Dec. 1, 1943 to Dec. 1, 1944), which were taken by the Portland (Ore.), San Francisco and Seattle groups. While they were dissatisfied with the War Labor Board decisions in all other exchange keys the contracts were approved.

Increases granted under the agreements worked out belatedly to cover exchanges over which the International Alliance of Theatrical Stage Employees has jurisdiction vary considerably in line with various classifications. Meantime, the backroom workers, incorporated in the IA as "B" locals, are preparing to discuss negotiations on a new deal to extend from Dec. 1, 1944, when old contract expired.

WB'S $6,564,102 NET FOR 9 MONTHS

Report of Warner Bros. Pictures, Inc., and subsidiaries, for the nine months ending May 26, 1945, reveal an operating profit of $6,564,102, after provision of $12,470,000 for Federal income taxes, and after a $420,000 provision for contingencies. Net operating profit for a similar period last year totaled $5,048,951, after provisions of $14,200,000 for Federal income taxes and $850,000 for unrealized losses on fixed assets, less estimated tax benefits arising therefrom.

Profit for the nine months ending May 26, this year, is equivalent to $1.77 per share on the 3,701,090 shares of common stock outstanding, as compared with $1.36 per share for the corresponding period a year ago.

Subsequent to the period covering this report, the company sold its investment in the stock of Decca Records, Inc., at a net profit of about $1,350,000, after provision for Federal income taxes, which profit is not included in the current statement of profit and loss. Gross income after eliminating inter-company transactions for the nine months ending May 26, 1945, amounted to $105,437,879, as compared with $105,839,366 for the same period last year. Current assets, including cash of $17,808,701, totals $66,432,636, whereas the liabilities amount to $31,430,574.

Carson Joins Marx Gag Tryout Junket

Hollywood, Aug. 7.

Marx Bros. signed James B. Carson, veteran comic of musical shows, to accompany the stage troupe trying out the gags and situations to be used in the Marx picture, "A Night in Casablanca."

Company leaves Hollywood Aug. 11 for three camp shows, followed by a theatre opening in San Diego and a subsequent tour of the San Francisco Bay district. Unit will be fortified by John Sheehan, Stanley Price and a line of girls in addition to Groucho, Harpo and Chico.

CHARLIE REAGAN SETS 1ST 1945-46 PAR BLOCK

Paramount's first block for the coming (1945-46) season has been assembled by Charles M. Reagan, v.p. in charge of sales, who has instructed branch managers to set up screenings this month on the four features that will comprise the package.

Pictures are "Duffy's Tavern, and "Lost Weekend," to be tradeshown Aug. 16, and "Love Letters" and "Follow That Woman," Aug. 17.

Reissues Really Seem to Rule Chi

Chicago, Aug. 7.

Print shortages are really catching up with Loop and near-Loop subsequent-run houses. In the Loop last week the second-runs were bogged down on the two hottest days of the year (100 degrees!) with "Star Is Born"-"Flight Command" dualer, Jones Linick & Schaefer's LaSalle; "Topper"-"Charley's Aunt," Jim Jovan's Monroe; "Big House for Girls"-"Bad One," Herb Elisburg's Studio; and "Shadows of Suspicion"-"Ghost and Guest," Eddie Trinz's Clark.

Explanation given for Studio's pair and likewise for RKO-Grand's "King Kong"-"Son of Kong," also old prints, is that they're exploitation deals, although if new product were available it wouldn't be necessary to go in for hoopla on the oldies. Latter-named house, incidentally, is doing okay with reissues, having cleaned up with unusual double bill of "Call of the Wild"-"Endearing Young Charms" two weeks ago, which, of course, accents that reissues necessarily mean poor pullers.

Surprise in the near-Loop bookings was "Prisoner of Zenda," at H. and E. Balaban's deluxer, the Esquire. Same circuit's Surf likewise played "All That Money Can Buy," ballyhooed as "request film." Latter house is going in for reissues in a big way, being situated near North, in the arty section of town.

Nabe houses, meanwhile, are even deeper in the doldrums. To give an idea of what Chicagoans in the outlying districts were being lured in with last week, here's a partial list: "Orchestra Wives," "Topper," "Garden of Allah," "Young People," "1,000,000 B. C.," "Carefree," "Poor Little Rich Girl," "Pot of Gold," "Little Colonel," "Major and Minor," "Magnificent Ambersons," "Great McGinty," "Buy Me That Town," "Gunga Din," "Lady Scarface" and "Tom, Dick and Harry."

Mort Van Praag's new Supreme Pix pointed up the trend, meanwhile, among outfits like Film Classics, World Wide, Variety, Capitol, etc., securing last week reissue rights for "39 Steps," "Lion Man" and "Gangster Talks."

HOODLUM OUTBREAK IN OMAHA THEATRES

Omaha, Aug. 7.

Outbreak of juvenile theatre hoodlumism occurred here over the weekend. Theatres are hiring extra guards to patrol houses.

Boy in balcony of Omaha theatre threw down lighted matches on first-floor customers, setting fire to woman's dress. Others slashed fire hose with knives.

Police are working on emergency measures. Scores of light bulbs were smashed.

Raps Roach Distrib Deal On 'Topper' in Pact Suit

Claiming that Hal Roach Studios is indebted to it for more than the $19,135 accounted for, Film Classics asks for dismissal of the Roach suit for alleged breach of contract involving the distribution rights to "Topper," according to answers and counterclaims filed Monday (7) in New York Federal court.

Making a general denial of all allegations, FC admits withholding the $19,135, because Roach had collected moneys from the distribution and exhibition of "Topper" while FC's exclusive distribution contract was in full force.

FC charges that subsequent to the execution of the contract, and while it was in full force, Roach, without the consent of FC, permitted others to distribute "Topper," in violation of its exclusive rights under a July 20, 1944, agreement.

Siritzkys of France Lease N.Y. Ambassador, Plan Own U.S. Chain

Acquisition from the Shuberts of the legit Ambassador, N. Y., by Sam and Joseph Siritzky, French refugees who left that country when the Nazis overran it, marks the beginning of an expansion program in this country that will not be confined to N.Y. but include the leasing or purchase of theatres for film purposes in other keys. Recently they sought to make a deal with the City Investing Co. for the Bijou, also a legit, and were willing to put up the first year's rent in advance, but this fell through. (Further details on legit theatres being sought for films on page 49.)

Siritzkys obtained the Ambassador, on 49th street off Broadway, under a five-year lease, with an option for an additional five years, at an annual rental of $52,000. Contract with the Shuberts does not include a cancellation clause by either side. Papers were signed Friday afternoon (3).

Ambassador, seating 1,200, has always been a legit, but dark at present. The Siritzkys plan reopening it around Labor Day under a straight-picture policy and hope to make deals, some being in work, for first-run showcase product. Reissues may alternate, depending on ability to buy sufficient first-run supply.

Squire, N. Y., Was First

The Siritzky boys and their father, Leon, who escaped from France in 1942, took over the long-closed shotgun type of house, the Squire, on 8th avenue, N.Y. (Times Sq. zone), and installed a reissue policy there. Obtaining the house at a low rental, they have cleaned up there but propose giving up the house six months hence when the lease expires. They figure reissues are about to peter there, but will retain the Majestic, Brooklyn, where they also have done very well with reissues.

On top of the deal for the Ambassador, Siritzkys are interested in building up a large circuit on this side rather than return to France.

Sam and Joe's father, Leon, is now in Paris, arranging for reclamation of the large French circuit which the Nazis took over, French provincial government later taking supervision. Of the 75 theatres controlled by the Siritzkys in pre-war times, 15 were demolished by bombing. According to plans, Leon Siritzky will remain in France operating the circuit there, while the two sons will concentrate on operations in this country.

CAGNEY'S 'STRAY LAMB' GETS STAGE TRIAL FIRST

Hollywood, Aug. 7.

Filming of "The Stray Lamb," by Cagney Productions is likely to be postponed until it is tried out as a stage play, without James Cagney. Understood brother William does not consider brother James the right type for the lead role.

Thesp who plays the top role on the stage will be signed for the film chore.

Youngstein Back at 20th As Hal Horne Exec Aide

Max Youngstein, who left 20th-Fox last year to go with the Treasury Dept., is back with the company as executive assistant to Hal Horne, ad-publicity chief.

Jerry Pickman, former exec aide to Horne, shifts over to become assistant to Jules Fields, eastern publicity topper.

Wyler-Sherwood Teamed On Goldwyn's Kantor Pic

Col. William Wyler, placed on inactive status by the Army Air Forces, returns to his film directorial chores on the Coast Dec. 1, when he takes over the reins of Samuel Goldwyn's production "Glory for Me." Robert E. Sherwood is doing the screenplay on this Mackinlay Kantor original story.

Incidentally, Sherwood, who should know, revealed in Hollywood that no one but F. D. R. wrote his speeches. The author-playwright, who was close to Mr. Roosevelt while overseas director of the OWI, admitted he did some research for his fireside chats, but that the late President very definitely wrote his own speeches.

Sherwood originally went to the Coast to work on a screenplay based upon the life on Gen. Dwight D. Eisenhower, which Goldwyn will also produce. However, he will do the "Glory" chore first.

Hearing Aid Mfrs. Aim at Postwar Cinemas for Over 500,000 Customers

Film circuit and independent theatre owners have been approached by hearing aid manufacturers concerning the postwar, widespread use of the audio implements in picture houses, opening up still another form of entertainment to more than 500,000 persons in this country who are hard of hearing.

For about five years, prior to the start of the war, several deluxe first-runs in key cities, during their construction, had hearing implements installed, including Radio City Music Hall and the Criterion on Broadway, and two Loew nabes, the 72d St. and American, in N. Y. Other houses which were refurbished during the pre-war period also put in the instruments to aid those afflicted, including the Fox, Philadelphia.

Now, though, while it is true that materials for the large-scale manufacturer of hearing aids are not yet available, the manufacturers have sounded out major circuit and indie theatre ops and have found these execs willing to listen to sales arguments that the aids will pay for themselves in a short time in drawing to film houses persons who could not hear what went on before their eyes heretofore. Manufacturers point out that the hearing implements will cost much less than pre-war because of improved techniques in the making of the aids, and the competition among themselves for the postwar market, not only in this country but throughout the world.

Reported, but not confirmed, that several major film companies have invested heavily in a couple of the major hearing-aid manufacturing outfits, including Sonotone. Credence is given to this report by the fact that Hollywood is setting out on a plan to help popularize the implements by using them in films. Samuel Goldwyn inaugurated the movement to break down any "bugaboo" by chidingly treating the subject of deafness in his production, "Wonder Man." Understood that other producers will also give the subject similar treatment from time to time.

ATLAS TRUST'S ASSETS UP $4,700,000 IN 6 MOS.

Assets of the Atlas Corp., whose holdings include 47% of the stock in the Radio-Keith-Orpheum Corp., during the first six months of 1945, ending last June 30, rose to $74,394,255, an increase of about $4,700,000 during that period and a growth in assets of $6,500,000 since the same date a year ago, according to the semi-annual report of the company issued Monday (6).

Appreciation of assets indicated value of $24.34 per share of common stock as of June 30, as compared with $21.98 at the end of 1944, the report by Floyd B. Odlum, Atlas president, revealed. Values at both dates were computed after provision for the outstanding preferred stock at full redemption price of $55 per share plus accrued dividends. Par value of preferred is $50.

Odlum's report further showed that on last June 30, Atlas Corp. had $16,256,144 in cash and U. S. Government securities, and owned more than $1,000,000 worth of marketable securities in each of the following companies: American & Foreign Power Co., Columbia Broadcasting System, Hudson Motor Car Co., Northeast Airlines, Pan-American Airways, Radio-Keith-Orpheum Corp., United Fruit Co., and Willys-Overland Motors, Inc.

Film West as She Was From Remington Canvas

Hollywood, Aug. 7.

Wild West, before the Hollywood era, will be pictured by PRC in "The Life of Frederick Remington," an artist who portrayed cowboy life on canvas and in slick magazines before the Spanish-American War. Film will be produced by Harry Joe Brown.

Remington was the first outstanding painter to depict western ranch life before it became dramatized.

New York Theatres

The Jubilant Story of George Gershwin
"RHAPSODY IN BLUE"
Warner Bros. Crowning Glory
Continuous Performances
HOLLYWOOD THEATRE
Air-Conditioned
Broadway at 51st Street

BARBARA STANWYCK
DENNIS MORGAN
SYDNEY GREENSTREET
In Warner Bros. New Hit!
"CHRISTMAS IN CONNECTICUT"
In Person
ERSKINE HAWKINS
And His Orchestra
Also in Person
The Charioteers
Ben Carter and Mantan Moreland
B'way at 47th St. STRAND

SAMUEL GOLDWYN presents
DANNY KAYE
in
"WONDER MAN"
in Technicolor
B'way & 45th St. ASTOR Continuous Popular Prices

RADIO CITY MUSIC HALL
"A BELL FOR ADANO"
Spectacular Stage Productions

RKO PALACE B'WAY & 47th St.
Gary Cooper • Loretta Young
'ALONG CAME JONES'
An International Picture
Released by
RKO Radio Pictures, Inc.

FRED MacMURRAY in
CAPTAIN EDDIE
20th Century Fox
A Eureka Pictures, Inc., Production
On Stage! Phil Silvers Extra! Prof. Lamberti
Introducing CARL RAVAZZA
Doors Open 10 A.M. ROXY 7th Ave. & 50th St.

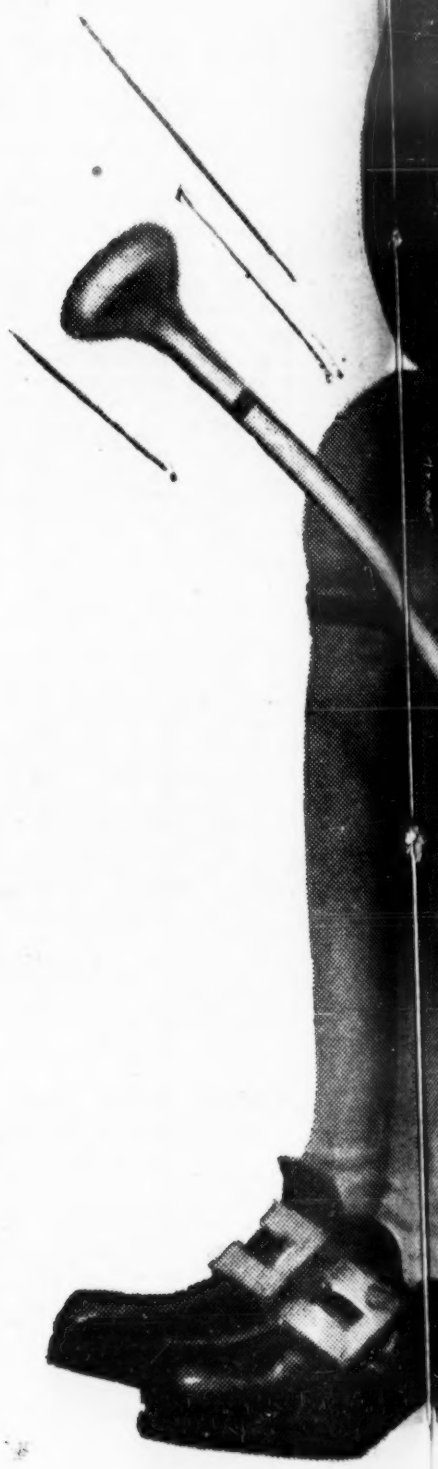
LOEW'S STATE B'WAY & 7th AVE.
ON SCREEN
Greer GARSON
Gregory PECK
in M-G-M's
'VALLEY OF DECISION'
IN PERSON
Johnny 'Scat' DAVIS
Ruth TERRY

COOL CAPITOL
FRANK SINATRA
KATHRYN GRAYSON
GENE KELLY
M-G-M's Technicolor
ANCHORS AWEIGH
JOSE ITURBI
IN PERSON
PAUL WHITEMAN & ORCHESTRA
LIONEL KAYE
Extra!
JOHNNIE JOHNSTON
Open 9:30 A.M.

Betty Hutton Arturo De Cordova
In Paramount's
"INCENDIARY BLONDE"
In Technicolor
IN PERSON
"The Hour of Charm" ALL-GIRL ORCH.
Under the Direction of PHIL SPITALNY
PARAMOUNT

All New York's Fraternizing with Paramount's

INCENDIARY BLONDE



- Such Crowds—
- Such Raves—
- Such A Sendoff—
- At N. Y. Paramount
- World Premiere
- Of Paramount's
- One-Third-of-a-Century
- Sensation!

SERVING THE INDUSTRY FOR ONE THIRD OF A CENTURY...

"A beautiful picture . . . Hilarious and explosive comedy . . . Gay and Sparkling . . . Best performance of Betty Hutton's career . . . Barry Fitzgerald absolutely delightful."
—Lee Mortimer, N. Y. *Mirror*

* * *

"There's a grand picture at the Paramount—a picture made for entertainment."
—Eileen Creelman, N. Y. *Sun*

BETTY HUTTON
Arturo
DeCORDOVA
in
"INCENDIARY BLONDE"
In Technicolor
with
CHARLES RUGGLES • ALBERT DEKKER
BARRY FITZGERALD
Directed by George Marshall

•

207 DATES *TO DATE* FOR PARAMOUNT WEEK, SEPT. 2-8

And Mary Phillips • Bill Goodwin • Edward Ciannelli • The Maxellos • Maurice Rocco • Original Screen Play by Claude Binyon and Frank Butler

Stern to Supervise PRC on the Coast; Other Briefs From Distrib Centres

Chicago, Aug. 7.

Harry Stern, formerly PRC branch manager at Los Angeles, was appointed district manager, covering Pacific Coast and Northwest, at the firm's four-day sales confab that wound up here Sunday (5), presided over by Harry Thomas, general sales manager. Stern, who will headquarter in L. A., will be succeeded by Sidney Lehman, formerly salesman in that territory, Thomas announced.

PRC's recent entry into the Des Moines, Albany (N. Y.) and New Haven sales territories, with establishment of new offices in those cities, was also discussed, with Mike Lee, formerly Monogram branch manager in Kansas City, taking over for PRC as branch manager in Des Moines, which job includes supervision over Omaha territory. Joe Miller, new district manager for Albany (including Buffalo, Cleveland and Cincinnati), also attended meet, at which PRC's sales program for next season's 15 pix was discussed.

Group of district and branch managers and franchiseholders from 31 cities throughout the country, including Washington, Atlanta, Charlotte, New Orleans, Little Rock, Kansas City, Seattle and Portland, attended, viewing screenings of "Enchanted Forest," "Apology for Murder" and "Song of Wyoming." Following confab Thomas left for the Coast for a visit at the studio and PRC branches en route.

In a deal set here last week by Rud Lohrenz, United Artists' district manager, and Harold Costello, managing director of the Oriental, independent Loop house gets UA first runs starting next month. Move was brought about by the backlog of UA first run product and to facilitate dating of its films in the downtown district and means selling away from Balaban & Katz, which heretofore has had first call.

New contract starts with "Blood on the Sun" which opens at the Oriental Sept. 21 for three weeks with an optional fourth.

McKernan-Potts Sell Out

Lansing, Mich., Aug. 7.

Downtown and Orpheum, only two theatres in this city not controlled by Butterfield, were leased to Lansing Realty Co. J. M. McKernan and W. B. Potts, co-owners and operators of houses for only a short while, gave no reason for this sudden transaction, although understood that Butterfield had bucked every policy McKernan-Potts offered.

Lansing Realty is under personal management of Fred Sweet, former relief manager of the Telenews, Detroit. Sweet won't talk but Sylvan Goldfinger, division manager of the Telenews organization in Detroit, was here to o.o. the deal.

Max Hempstead, former owner of a house in Williamston, Mich., and a film operator under McKernan & Potts management, will become assistant manager to Sweet.

McKernan, owner of the Berry, Berrin Springs, Mich., and Sun, Bangor, Mich., expects to devote full time to them and perhaps "buy some more theatres." Potts, ex-Metro film salesman, has nothing planned for future except vacation.

New Bevhills House

Los Angeles, Aug. 7.

Standard Enterprises will construct a modern theatre building, including a swank restaurant, in the Beverly Hills district as soon as material priorities permit. Land has been leased and first run product contracted.

Blueprints call for an 850-seater, all seats of the loge type, and a parking lot for theatre and restaurant customers.

Transfer of the Million Dollar theatre from Harry Popkin to Metropolitan Theatres was completed after ironing out complications in the deal, which had been hanging fire since early in July. Million Dollar will serve as a replacement for Metropolitan's former downtown second-run house, lease on which was taken over last month by Joe Blumenthal of San Francisco.

Metropolitan outfit is a partnership consisting of Charles P. Skouras, Sherrill Corwin and Mike Rosenberg.

Eagle-Lion Names 5

Toronto, Aug. 7.

Eagle-Lion Films of Canada, Ltd., appointed five branch managers: I. H. Allen at the company home-office in Toronto; Irvin Sourkes, Montreal; Sam Jacobs, St. John, N. B.; David Brickman, Winnipeg, and A. E. Rolston, Vancouver.

First of the new product from the J. Arthur Rank studios in London has already reached Canada, with distribution of these pictures expected to start shortly. Eagle-Lion is the releasing company for Rank films in Canada.

'Guest Wife' Bally

Minneapolis, Aug. 7.

As an exploitation stunt for "Guest Wife" at Radio City, Minnesota Co. tied up with the Daily Times to take to dinner and to the film's first showing here the 20 Minneapolis women whose husbands have been in service longest. Claudette Colbert, the film's star, also was named as one of the "hosts."

Abbott and Don Swarts, PRC franchise-holders here, acquired Bradley's Theatre Service, the leading local truck film delivery and pickup outfit in the territory.

Bamford's 1,500-Seater

Asheville, N. C., Aug. 7.

Carl R. Bamford, president of Publix Bamford Theatres, has announced that his company plans to construct a 1,500-seat house shortly. Theatre will have more seats than either the Plaza or the Imperial, other downtown deluxers here.

Building, which will also comprise stores and offices besides the theatre, will be erected at a cost of $300,000, according to Bamford.

Ed Hamrick Resigns

Seattle, Aug. 7.

First change in managements in local Hamrick-Evergreen chain in long time occurred this week when Ed Hamrick, brother of John Hamrick, general manager, resigned. This resulted in Jack Hamaker, recently back from the army, being promoted from manager of Blue Mouse to same spot at Paramount theatre.

Chris Casper, assistant to Ed Hamrick heretofore, transferred to manager of B. M.

N. O. Drive-In Attacked

New Orleans, Aug. 7.

The City Park board drew editorial brickbats for announcing it had under consideration a bid of United Theatres, Inc., for the lease of a tract in the park for a drive-in theatre.

The Item threw editorial punches at the board because only a week or so previously it refused to OK a site in the rear of the property for a U. S. hospital for war veterans.

Tri-States' New Dallas Nabe

Dallas, Aug. 7.

Tri-States opened new Casa Linda; Spanish architecture, capacity 932. B. R. McLendon is general manager of the circuit which also operates the Beerlyv Hills here.

Frank (Mickey) Work appointed manager of Melrose, Interstate nabe. He comes from the Majestic and replaces Crawford Eagle, resigned.

Paul Campbell purchased the Palace, Granbury, Texas, from Ford Keith. Campbell only recently purchased the Palace, Hico, Texas. He expects to move to Granbury and manage the house there personally.

Jake Johnston joined Astor Pictures exchange as a booker; formerly assistant manager, Capitol.

Knox D. Riley back as operator of the Queen theatre, Teneha, Texas. Since outbreak of war Riley has been a shipbuilder in Houston.

George Heck resumed old job as partner with Al Mortensen in operation of Southwestern Theatre Equipment Co., Houston. He received a discharge after 2½ years in Air Corps.

Mercy's Facelift

Yakima, Wash., Aug. 7.

Fred Mercy, nabe operator here, plans to spend $500,000 on postwar construction and improvements for his theatres in this area. Included in his plans are two suburban theatres, one in Selah and the other in Naches. He bought property last week on which these theatres will be built.

Lt. Hal Seidenberg Back

Philadelphia, Aug. 7.

Lt. Hal Seidenberg, recently discharged from the Army, returned to Stanley-Warner organization as manager of the Fox here. He managed the Earle prior to going into the service about three years ago.

Elmer Pickard, manager of the Fox, goes to the Boyd.

Xalis' Second House

Douglas, Ariz., Aug. 7.

A $60,000 theatre will be built here for Grand Amus. Co., James N. Xalis, president. Second film house for company here, seating 700, and will follow southwest Spanish architectural theme on exterior.

Marjorie Thodntown appointed manager of the Strand, Phoenix, succeeding Jack Van Leer, who assumed office position with Rickards & Nace. Miss Thornton with the Strand for two years.

Chopin an Arty Natural

Rochester, N. Y., Aug. 7.

Exhibitors are amazed at the take of "A Song to Remember," turning 'em away at the 300-seat Little in its 7th week as a single feature at 55c. Same pic played Loew's and the nabes as a double feature to so-so business, but it's a natural for the Little, where "Be Mine Tonight" ran 23 weeks with at least one patron seeing it through 47 times. Many repeaters, too, on the current film.

Court Over-Rides Order

Continued from page 7

against six SOEG officers and Ray Gelston, international representative of Painters, who have been cited to show cause before Judge Wilson on Aug. 13 as to why they should not be held in contempt for actions when SOEG voted to remain on the job. Temporary restraining order prohibited leaders from calling or inciting strike, slowdown or stoppage. According to the court, they had all violated this ruling.

Producers, in branding strike as a failure, stated that production was at a higher level than before the walkout 21 weeks ago, and that attempts to bolster the strike with the aid of SOEG and publicists had been that "39 feature pictures are in production at nine major studios. This is five more than before the strike started." Nineteen other films are also scheduled to go before the lenses later in the month.

6 Painters Expelled

Other strike action took place when six studio painters were expelled from Moving Picture Painters local 644 at a general membership meeting for having crossed studio picket lines to work. Reprimands were also issued to four N. Y. painters who came to work in studios but who left jobs when ordered to do so by the union.

Meanwhile workers on strike were looking to Chicago in hopes that an AFL executive council meeting will declare legal or else suspend IATSE for issuing studio charter to painters, carpenters and machinists. Spokesmen, however, stated the council is without authority to act and insisted nothing could be done to change the strike situation.

Resume Negotiations

Screen Players Union and major studios resumed contract negotiations today (7) at neutral spot, so that union execs wouldn't have to cross picket lines. SPU has asked for minimum wage of $16.50 while majors have countered with proposal to raise wages approximately $1 per day on various classifications. Union wants $5.50 call eliminated but several companies want it kept for mob scene calls.

Tentative deals have already been set with most of indie producers.

Flacks All Fouled Up

Complications within complications broke out to add confusion to the film strike as it went into its 22d week. Screen Publicists Guild voted 107 to 99 to disregard the order of L. P. Lindelof, international prexy of the Brotherhood of Painters, with which the flacks are affiliated, to respect the picket lines. At the same time, the press agents' executive board voted 25 to 6 to obey the Lindelof decree.

Publicists walked out 100% at Paramount and Columbia, but at Warners there was some doubt whether it was a walkout or a lockout. Door to the publicity department was locked and the flacks had to enter at the main gate. Same condition prevailed at the Goldwyn studio, but the producers announced that all the publicity employees were on the job at those studios, as well as 20th-Fox, Republic and RKO. General idea was that the flacks couldn't make up their minds.

Goes to NLRB

In another phase of the strike, Robert Denham, trial examiner for the National Labor Relations Board, wound up the rehearing on the Set Decorators' election, the basic cause of all the confusion. Denham indicated that he would fly to Washington to submit the transcript to NLRB. Frank Pestana, attorney for Screen Set Designers, Illustrators & Decorators, Local 1421, asked the board to analyze the records of both hearings and make a decision at once. Homer Mitchell, attorney for the producers, and Michael Luddy, counsel for IATSE, asked for an interim report. Pestana accused them of adopting dilatory tactics.

NO CAL. VOTE TO BAN LABOR POLITICAL BITE

Hollywood, Aug. 7.

Union leaders here received word that the proposed initiative measure to ban the levying of political assessments by labor unions has failed to attain a place on the state ballot for 1946. Required 90 days for signatures expired last Wednesday (Aug. 1) with no filing.

Union assessments gained prominence in the last election through the radio suspension of Cecil B. DeMille for refusal to pay $1.

Marc Connelly Writes Fairy Tale for Disney

Hollywood, Aug. 7.

Marc Connelly was inked by Walt Disney to write a film story based on the old Hans Christian Andersen fairy tale, "The Emperor and the Nightingale."

Disney will turn the yarn into a combined animation and live action picture, to follow "Make Mine Music" and "Uncle Remus."

Get Japs Out First

Hollywood, Aug. 7.

Off-again-on-again production of "American Guerrilla in the Philippines" at 20th-Fox is off again for the duration.

Technicolor picture will be filmed on actual locations of the story in the Philippines.

Rogell Parade Master

Hollywood, Aug. 7.

Republic assigned Albert S. Rogell to direct "Hit Parade of 1945," one of the studio's high-budget musicals.

Harry Grey will produce, starting early in October.

The ready-to-serve cocktails that always taste fresh!

Hiram Walker's

dry martini · MANHATTAN

66 proof. Hiram Walker & Sons Inc., Peoria, Ill. Copr. 1945.

PERSONNAlly Speaking by BING CROSBY

See "THE GREAT JOHN L.," a Bing Crosby Production

1—"I USED to be just plain old Bing Crosby. Then our four little shavers gave me Personna Blades. Now...

2—"I'M BING CROSBY *Personna*-fied, and the tykes tell me that life with father is smoother than ever!"

3—MEN! Try super-sharp Personna for *slicker, quicker* shaves, and you'll probably sing like Bing!

HERE'S WHY PERSONNA Blades give you luxury shaves:

1—Made from premium steel.

2—Hollow-ground for keenness.

3—Rust-resistant for longer use.

Personna, 599 Mad. Ave., N.Y.C. 22

PERSONNA

Precision Blades

10 for $1

RADIO'S SHOWMANSHIP HYPO

Spot Talent Rides Gravy Train With Jingle Biz Radio's Widest Open Field

By MIKE CONNOLLY

Chicago, Aug. 7.

Growing importance of the spot announcement gimmick as one of the easiest sources of revenue for performers is evidenced by the increasing number of wellknown entertainers and announcers who have entered the field in the past few months, after bypassing it for many years, much as legit stars scorned the films in the old days as beneath their dignity.

Lucrative possibilities in the midget transcription field for show biz characters who a few years ago were sticking up their noses at the mere suggestion of going on the ether with a pitch for Zilch's Goiter Remedy is apparent immediately in comparing compensation received for hours spent rehearsing by discers with that received for time put in by the "live artists"—as well as by comparison of actual time on the air.

That the take is better in the spot field is evidenced by the fact that AFRA scale wages on a network dramatic show for 15 minutes or less is $29.70. Broken down, that's $16.50 for the quarter hour on the air, plus $13.20 for the quarter hour rehearsal: total $29.70. If there's a three-hour warm-up, as is often the case, check would be $6.60 additional —or total of $36.30 for three-and-a-quarter hours work on the strip show.

Discers, on the other hand, very seldom take more than 45 minutes—rehearsal and all—to put the show in the bag. Say the show is one 16-inch side containing 12 spots—the usual thing. AFRA scale for this quick 45 minutes is $54!

Royalties Keep Coming

On top of that, if the transcription is used more than six months the performer is paid his original salary all over again. That's AFRA's well-known "repeat performance

(Continued on page 37)

Army to Step Out Of 'Assignment'

When "Assignment Home" winds up its summer season of reprising the past season's top scripts, on Sept. 8, the Army Service Forces is bowing out of the picture. As result, "Assignment" becomes strictly a CBS "baby," with possibility that another, but non-Army source may tie in with the program.

Show, spotlighted during the hiatus months in the Saturday night 10:15-10:45 niche, goes to an 11:30 p.m. weekday slot, with a complete change in format, thought still highlighting vet returnee problems.

CBS summer replacement sked runs true to form this year, all disappearing from the web when the regular shows return. That goes for the Mary Astor sustainer, "Merry Life of Mary Christmas"; the "G.I. Laffs" show with William Gargan; "That's My Pop"; the Pat O'Brien series, "The Sea Has a Story," the St. Louis Opera series, etc. "Crime Photographer" reverts back to an 11:30 p.m. segment (Tuesday), and "Viva America" is also headed for an 11:30 slot (Fridays). The Norman Corwin series winds up Aug. 21 and Danny O'Neil goes back to 4:45 p.m. across-the-board.

WARD BAKING'S 100G NUT FOR KID SHOW

New kid show, titled "Tennessee Jed," has been bought via J. Walter Thompson agency for airing over ABC (Blue) beginning Sept. 3. Bankroller, for a nut of about $100,000 for the 52 weeks, is Ward Baking Co. Show will be spotted cross-the-board in the 5:45 p.m. slot.

Understood that stanza is being considered by ABC co-op dept., for offering as a co-op venture to about

The Femme Touch

Hollywood, Aug. 7.

If Charlie McCarthy goes over to the distaff side (is that new?) next season it'll probably be because "it says here."

Two gals been attending Northwestern U's school of speech on an Edgar Bergen scholarship have been singled out by the prof as ripe and ready for big-time radio. So Bergen is calling west Peggy Chantler and Claris Ann Ross to work on the java scripts with his other writers.

Hal Peary Demand For Show Control Seen Cueing Exit

"The Great Gildersleeve" may return to the air Sept. 2 without Hal Peary. Comedian has served notice on Kraft and the Needham, Louis & Brorby agency that he wants the comedy show packaged with him in complete control. Proposal was flatly rejected by both the agency and sponsor. Search for a new "Gildersleeve" is said to have been instituted.

Ten days ago Peary made known his demands and these were followed up by Hal Hackett, radio head of Music Corp. It has now reached a point where Frank Pittman, Coast head of the agency, will talk it over with Peary on a friendship basis.

Agency is not opposed to packaged shows, but feels that Peary is not entitled to control, becaus the show was built to its present popularity by the agency and "we have no desire to give it away."

Peary's contract with the agency, representing Parkay division of Kraft, has another year to go. Understood client will hold him to the balance of the deal under its original provisions. "Gildersleeve" has been one of the top comedy shows for the past three seasons.

Chi Says All Straightened Out

Chicago, Aug. 7.

Ray Fowler, Kraft account exec with Needham, Louis and Brorby, stated here that the "Gildersleeve" situation had been settled amicably and the comedian would continue to head the show.

However, he said the program remains under the complete control of the client and agency.

Writer Snarl On 'Sparrow'

CBS' "Sparrow and the Hawk" sustainer, which has hurdled one obstacle after another since its inception several months ago, ran into another snag last week when the show's writer, Carl A. Buss, served notice he was resigning. Buss contends that everything was going smoothly "until the director got the urge to tell the writer how the program should be written." CBS, however, claims parting was amiable.

As result Larry Menkin is back on the writing end. Latter was readying the scripting job, before its bow-in, when the Army caught up with him. (He's currently assigned to Armed Forces Radio Service scripting in N. Y.) Then the show ran into "psychological" troubles, with Prof. Arthur Jersild, of the Psychology Dept. of Columbia Univ., who administers the code for juvenile programs, contending that the program violated the code. Series of revisions followed, with Buss finally brought in, before "Sparrow" was

SHOW BIZ TACTICS WIN SPONSOR COIN

Approach of the new broadcasting season is significantly highlighted by the realization by sponsors that radio is essentially show business, not just another advertising medium.

For every bankroller who still clings to the axiom that "the commercial's the thing," there are two who are convinced that it's showmanship that makes the commercial palatable; that if you wrap up a half-hour nighttime program in terms of sock entertainment, the show itself becomes identified with the product and so becomes a productive salesman.

This show biz consciousness by radio's top bankrollers has been reflected of late in the type of radio-account men that have been brought into the client organizations, men with a thorough schooling in show biz, with an appreciation of what adds up to good commercial radio. More and more of these well-heeled sponsors are bringing into their fold such radio account men who are establishing a liaison between the client, the agency and the half-hour package upon whom the bankroller is dependent on selling his product. Today it's the sponsor's own account man, well versed in the assorted show biz techniques, who sits in judgment, with the ear turned primarily not to the trip-hammered commercials, but to the overall production job of the entertainment parcel.

It's an aspect of commercial radio, with the emphasis on "the show's the thing," that will generally be hailed as a forward step toward qualitative programming.

Wallenstein Tops Music at ABC

Alfred Wallenstein, who checked out as musical director of WOR (N. Y.), has joined ABC (Blue) in the same capacity. Deal for Wallenstein's switchover had been in the works since last March, with Hubbell Robinson, Jr., ABC's veepee in charge of programming, pacting the Symphonette conductor last Friday (3).

Taking over the network music reins won't interfere with Wallenstein's 20-week semester as conductor of Los Angeles Smphony, during which period he'll oversee ABC music activities from the Coast under plans to expand Coast-origination musical stanzas.

Paul Whiteman remains as director of popular music for the network and also in a consulting capacity on ABC musical activity aimed at development of new pop talent. Feeling at the network was that Wallenstein had the overall musical background in the symphonic, semi-classical and modern idiom to make him an ideal choice for the post, coupled with the fact that Whiteman wanted sufficient time to stick with the Philco show (for which he's getting $1,250 a week) along with other outside activity, such as his current engagement at the Capitol, N. Y.

Appointment of Wallenstein also ties in with ABC's plan to develop its American Symphony orch.

PRUDENTIAL TO GRAB A.M. AUDS VIA SONGS

Prudential Co. is making a bid for daytime audiences. Insurance outfit, one of the few, if not the first, to invade the cross-the-board afternoon programming field, has bought the Jack Berch five-a-week vocal program on ABC (Blue), heard 4:15-4:30. Sale price is approximately $3,000.

At the same time Prudential is seeking to reduce its Sunday afternoon CBS show, "The Family Hour," from 45 minutes to a half-hour, the client having asked the network for a release. Understood Ruthrauff & Ryan is eyeing the quarter-hour

Int'l YMCA Squawks to FCC Over WOV Documentary on POW Coddling

Slapped Down

For the first time since the war started, an organization jumped the gun on an officially-sponsored war-effort campaign, trying to have spot announcements broadcast without clearance with the OWI.

That became known last week when the OWI domestic radio bureau sent a note to radio stations, telling them there was no reason for broadcasting platters, using prominent personalities (Eddie Cantor, Tallulah Bankhead, Katharine Cornell) for boosting work of War Prisoners Aid of the YMCA.

The organization is an affiliate of the National War Fund. But the Fund's radio campaign, sponsored by OWI, is not due to begin until about mid-September. According to OWI, War Prisoners Aid of YMCA circulated the platters without reference either to the Government agency or to the National War Fund.

Washington, Aug. 7.

War Prisoners Aid of the International YMCA, which raised a fuss last May after the N. Y. indie WOV broadcast a show titled "Memorandum to America" in criticism of the organization's alleged coddling of Nazi prisoners in this country has carried its kick to the FCC.

Eugene E. Barnett, Intnl. YMCA spokesman, complained to the commission that: The program contained "misleading and damaging statements" about the work of the organization; that WOV wouldn't let him have a script or hear a playback of the show; that the station engaged in "irresponsible programming" which was reported in the trade press, and the script subsequently got national distribution through the Writers War Board.

The program protested was broadcast on May 23, Arnold Hartley, station program director, received pudos for the stanza. Later, the station, it is understood, did give time to reps of the organization to tell about their work but not to argue with the show presented.

Ralph Weil, manager of the station, in a reply to the organization's charges before the FCC, indicated that the chief source of the gripe is the fact that the show reported the War Aid Committee gave a loving cup to Nazi POW's in this country.

Weil maintained that his station had as much right to disagree with the YMCA's method of rewarding Nazi POW's as the committee had in awarding a trophy to "representatives of a nation which provided, not loving cups, but minimal rations, quarters and facilities for the American POW."

Sinatra, Factor In Powder; OG Ciggie Deal Looks Set

Deal appeared all set yesterday (Tues.) on the Coast which would signature Frank Sinatra to an Old Gold air show, presumably taking over the Wednesday night CBS slot occupied last season by the "Which Is Which" quizzer. Mann Holiner, the new veepee for Lennen & Mitchell, agency on the OG account and MCA execs were in process of consummating deal.

However, Sinatra may stay put in the 9 o'clock Wednesday night CBS slot, which he occupied last season for Max Factor, assuming that Factor gives up the time. If so, L & M's OG show, which occupies the 9:30 slot, will move up to 9, with Eversharp having a priority on the 9:30 segment, thus leaving the 10:30 Wednesday night niche (ex-Eversharp) open for sale.

Reported that both Sinatra and Factor were anxious to call it quits; that, so far as Factor was concerned, the singer's package added up too much coin and with the cosmetic biz lagging because of wartime shortages on basic ingredients, decided to exercise its wartime clause permitting contract cancellation. On Sinatra's side, there was the feeling that he could snare a sponsor much speedier in the current pre-season period rather than holding off until January, when his Factor contract officially winds up.

'Land Bright,' 'Life Is Mine' Off

Two CBS sustainers are calling it quits this month. They are the Bob Shayon-produced "The Land Is Bright," which has been spotted during the summer in the Saturday night 8 p.m. segment in a bid to hypo listener interest, and "This Life Is Mine," the across-the-board morning show which has been on regularly for the past two years. Latter scrams Aug. 24, with "Land Is Bright" skedded for an Aug. 25 bowout.

Expansion of the Arthur Godfrey morning show from 30 to 45 minutes, thus occupying the 9:45-10 niche currently occupied by "This Life Is Mine," was a factor in decision to drop latter show. Although web was willing to keep it on minus the WABC (N. Y.) outlet, the writers

'Jess' Willard's NAB Exec Post

Washington, Aug. 7.

A. D. (Jess) Willard, gen. mgr. of WBT, the Charlotte station which CBS sold recently to the Jefferson Insurance Co., was appointed today (Tues.) as executive vice-president of the National Assn. of Broadcasters, at the NAB directors meeting here. He'll take office Oct. 1, same date as the new NAB prexy, Justin Miller.

Appointment of Willard to the newly created post comes as no surprise and is generally hailed as a far-reaching step toward giving the broadcasters' parent organization a stature long needed in view of Willard's background and administrative ability.

Networks Can't Find Way to Thresh Million From Int'l Harvester

International Harvester is still without a network for its upcoming half-hour musical-dramatic package headed by Howard Barlow and a 70-piece orch, plus Raymond Massey and with guest stars, for which the client has earmarked $1,000,000, through McCann-Erickson agency.

Bankroller is holding out for a choice time slot, but neither CBS nor NBC has come up with any desirable segment, although they'd welcome the business, as would ABC (Blue) and Mutual.

Robson's 1G Masquers Deal

Bill Robson reported set to produce the new Campbell Soup Masquers Club show bowing in Sunday nights on CBS.

Deal said to be $1,000 per session.

Hellinger In as Lux M.C.?

Indications now are that Mark Hellinger will go in as permanent emcee for Lux Radio Theatre when show resumes next month.

Hellinger did a couple guest demilleing shots during the past sea-

5,000 Femme Thesps in Radio? That's 3,000 Too Many: Answer to Beefs

Complaints that there are too few acting jobs for women in radio — that there must be 5,000 women in the field competing for the 500 or so available roles, with 10 or 15 actresses being favored with a multitude of parts for the bulk of the work—are answered by a producer-director who is a woman herself, Mildred Fenton.

Latter, who produces six shows on her own, states positively that (a) those actresses who work steadily have earned the right to those jobs, and (b) new people are getting as much a break in radio as is humanly possible.

Producer points out the unique situation in radio. There is no such thing as type casting; the field is open. Many people are drawn to it by what they feel is a cushiony, easy field; radio seems such a cinch. Good actresses have to knock out the mediocre hangers-on; it's a case of survival of the fittest, as in any other business. If there are 5,000 women in radio, thinks Miss Fenton, it's probably 3,000 too many. The limited number that are busy have really earned the distinction that makes directors call on them constantly; they've worked hard for that distinction.

Miss Fenton refers to the thousands of aspirants on the waiting list at the agencies and nets for auditions. Most agencies and nets, she says, have casting directors who audition people very conscientiously. But, she adds, the waiting list is constantly growing, increasing faster than talent can be heard. It's physically impossible, she says, to accommodate the traffic.

Good directors, she maintains, are few and they're very busy. They haven't time for auditions. With studio shortages, limited rehearsal periods, and shortage of time, a director has the tendency to call on experienced people, knowing he'll get a satisfactory performance. This may limit the number of performers. But despite that, says Miss Fenton, she knows of no director who doesn't use new people for small parts.

Most producers are sympathetic to actors, says Miss Fenton. As to the rumor that 10 to 15 girls do most of the radio work, being on constant call, she doesn't believe it's true. Tried talent gets the preference because of the situation outlined above; but the list of regular workers is much larger.

'Sustain's' 7.9 Rating In Vanguard Among Network Service Shows

The Army Air Forces official program, "I Sustain the Wings," heard Saturdays at 10 p.m. over NBC, has the highest Hooperating of any coast-to-coast sustaining service show, according to the latest reports just released. The rating is 7.9, which is not only the highest service sustainer, but is also the second highest sustainer in the report.

"I Sustain the Wings," drama of combat experiences depicting new AAF developments, is produced under the supervision of Maj. Frederick Brisson, chief of the Office of Radio Production, AAF. The show is written by Sgt. Irving Neiman and is produced by Captain Perry Lafferty. M/Sgt. Felix Slatkin directs the all-AAF orchestra and singing voices which presents the musical content of the show.

RUNYON LEAVES OIAA FOR COMM'C'L RADIO

Hollywood, Aug. 7.

Jack Runyon is returning to commercial radio after three and a half years as manager and director of radio for Office of Inter-American Affairs. His resignation has been submitted and he will announce his new affiliation after a brief vacation.

One of the veterans of Coast radio, Runyon served for 12 years as radio chief of the then Lord & Thomas agency, later officiating in that capacity for Buchanan and Ted Bates. During his tenure at OIAA, he supervised and produced 2,184 programs for Latin-American stations. Successor to Runyon will be named in Washington.

Gallup Radio Poll Off

Hollywood, Aug. 7.

There'll be no Gallup radio poll to compete with Crossley, Hooper and Nielsen. Project has been called off after being in the works a year.

Reason for abandonment is that Young & Rubicam insisted on the exclusive service for its clients. The doc is a veepee with the agency.

Y&R Producers' Fall Assignments

Hollywood, Aug. 7.

Production assignments on fall shows were doled out last week by Glenhall Taylor at Young & Rubicam. Heaviest program load in the agency's history looms ahead, with at least 13 weekly half-hour network broadcasts, and one five-a-week regional, on the agenda.

Producers and assignments are: Ted Bliss for Fanny Brice; Ned Tollinger for Ginny Simms; Dave Titus (late of BBD&Q) for Joan Davis and possibly "What's Doing, Ladies?"; Dave Elton for "Ozzie and Harriet"; Walter Bunker for Dinah Shore; Edna Best for "Sherlock Holmes"; Mary Harris for "GE House Party"; Carl Moritz on "We the People" cutins. Jack Roche is being held in New York by Y&R, so a producer will be shipped out to ride herd on "Duffy's Tavern."

Cedric Adams a 'Local' Wonder Boy With His 50G Annual Minneapolis Take

Minneapolis, Aug. 7.

A phenomenon that's probably unduplicated anywhere is the fact that a Minneapolis newspaperman, Cedric Adams, Star Journal columnist and staff member, is chalking up earnings of approximately $50,000 a year mainly from his unsyndicated daily column and two daily non-network newscasting stints and one once-a-week novelty program on WCCO, local CBS station. Emcee personal appearances on gift nights at Twin City neighborhood theatres and a few other extra-curricular activities contribute only a very small share of Adams' 50G income.

It isn't so many years ago that Adams was only a $25 a week columnist on the weekly Shopping News and after that a $40 a week reporter on various Minneapolis newspapers.

Ratings by reliable authorities have revealed that Adams has the largest reader following of any unsyndicated columnist. The ratings have had him continuously in the front rank of newscasters for audience size.

Meanwhile, a hot fight is on here

(Continued on page 36)

Ed EAST and POLLY

Thank WJZ for six solid years—every morning at seven.

Thanks to Phil Carlin, Mark Woods, Ed Kobak, John McNeil, Murray Grabhorn, and to a long list of satisfied sponsors.

It's been swell and we're grateful.

LAST SHOW SEPT. 28TH

Page Heads MBS Engineering Setup

Esterly Chase Page, recently resigned as Lt. Col. in U. S. Army Signal Corps, has joined the Mutual network in the newly created post of engineering director. A pioneer in radio engineering, Page will be in charge of Mutual's new technical planning and engineering dept., and be responsible for future FM and tele activities.

Page will initiate a comprehensive study of Mutual's present facilities and future FM requirements, for later program acceptance.

Page got his first radio job as operator on KFAF, Denver; at 22 was asst. chief engineer of WTAS, Elgin, Ill., forerunner of WGN, and next year was hired to design and construct WBBM, Chicago. Since then he has built a dozen stations throughout the west. During 23 months' service overseas, Page was U. S. officer in charge of invasion radio planning for the African, Italian and Southern France campaigns.

Willson Again Tunes Up Maxwell, 2 Others Set

Hollywood, Aug. 7.

Three network shows have picked their music directors for next season. Meredith Willson returns to Maxwell House, but for Burns and Allen this time; Frank DeVol draws the baton on the Ginny Simms sesh for Borden, and Paul Weston mounts the podium for Joan Davis.

Eddie Dundstedter, who soon sheds his lieutenant colonelcy in the Army Air Forces, is in line for a show or two. His band at Santa Ana was once pegged by Paul Whiteman as the greatest aggregation ever assembled.

Durr Lone Dissenter in FCC Decish To Keep B'casters' Earnings Under Wraps

Washington, Aug. 7.

The FCC announced Friday (3) that information regarding broadcasters' earnings, financial setups and network contracts will not be opened to public inspection, as the commission had proposed last spring. The proposal had been met with yelps from NAB and the nets, and with a sullen silence from most broadcasters.

At the same time the commission announced that full information on these details and ownership data—the latter to be open to the public—will be required from tele, FM and international operators, just as is currently required from AM broadcasters.

Lone holdout calling for publication of all information was Commissioner Clifford J. Durr, who is still carrying on his fight against what he considers to be over-commercialization of radio. Durr sees, he said in a sharply worded dissent, "no reason for giving the public less than complete information . . .

"Is (radio) essentially private business tinged only with such public interest as may flow as an incidental by product of profit-making operations, or is it essentially public business? . . . The commission itself recognizes the public nature of broadcasting by requiring the information in question to be filed with it . . . No cloak of secrecy should keep from the public the information upon which the commission relies, whether in deciding individual cases or in determining matters of broad policy."

Durr argued that "broadcasters are strongly insistent upon a maximum of regulation by the public and a minimum of regulation by the Government. They should not at the same time seek to conceal from the public the information essential to intelligent public regulation."

Effective date of the new order regarding tele, FM and international stations is Sept. 1.

WPB Gives Go-Ahead on New Radio Construction; Skedded for Oct. Start

Washington, Aug. 7.

The FCC announced today it has received the green light from the War Production Board to license new construction in all phases of the radio industry, including FM and television.

The WPB informed the FCC that "construction started in the latter part of this year can be completed within the normal period of the construction period without unreasonable difficulties."

As a result of this WPB notice, the commission has announced that the 60-day period within which license applicants may change their construction plans goes into effect today (Tues.) and will expire Oct. 7, at which date the commission will start granting licenses for new construction in radio and television.

The FCC announcement opens the way for the biggest broadcasting building program this country has ever experienced. It is expected that there will not only be a spate of new broadcasting-license applications in all fields—AM, FM, video—but also that the 60-day grace period for altering plans will give most of the old applicants the cue for revising their previous plans, raising their sights as it were.

New broadcasting construction, like all other types of building work not needed for war industry, has been at a standstill since the war broke. The statement from the WPB indicates that something like full reconversion of American industry to peacetime standards is coming even sooner than many optimists expected.

Farnsworth Ready

Fort Wayne, Aug. 7.

The Farnsworth Television and Radio Corp. will be prepared to resume production of Capehart and Farnsworth radio instruments and television receivers the minute restrictions are removed, according to E. A. Nichols, president, in a letter to stockholders. However, the firm has unfilled government orders which will keep the plants operating during most of the current fiscal year, which ends April 30, 1946, he pointed out.

Asserting that "television is now ready to go forward on a commercial basis as soon as the war is ended," Nicholas declared the firm expects to maintain a position in tris, its primary field of activity.

Company has received a permit to build a television station in the midwest, and an application for an FM station to supplement the standard broadcasting of its radio station, WGL, Fort Wayne, is pending.

Lipscott's Optics OK

Alan Lipscott returned to Hollywood yesterday (Tues.) after a check with his eye specialist in Philadelphia. The radio author is congenitally troubled with the optics, but has been told eye surgery can be obviated.

Lipscott resumes on "Life of Riley" in the fall.

Final FM, Tele Standards Soon

Washington, Aug. 7.

Adoption of final engineering standards for FM and tele operation by the FCC is looked for soon, following engineering conferences Wednesday (1) and Thursday (2), in which industry technicians indicated their general satisfaction that the commission proposals offer a workable foundation for the present. Only minor changes in the FCC proposals of last month are indicated.

Five separate tele classes have been decided upon, including low-powered urban transmitters serving small metropolitan areas, which will be limited to Channel No. 1-44-50 megacycles.

Clas A stations, limited to the Northeast, will serve the large cities in the area with co-channel separation of 170 miles and separation of 85 miles minimum on an adjacent channel basis. They will receive protection from all other stations. Since only channels Nos. 2 to 13 will be available for these stations, total tele licenses for New York and Philadelphia will be limited to 14, including one station on Channel No. 1 in each city. This would not permit any other tele transmitters in New York-Philadelphia area.

Class B, C and D stations will also use these channels, but will not be afforded protection from Class A stations. Radiation of Class B stations, which will be assigned metropolitan centers in the rest of the country, will be limited to protect Class A and C service. Class C stations, to serve metropolitan areas and large surrounding rural areas, will have the same separation as Class A.

Class D stations, serving cities without adequate service from other types of stations, will be mutually protective, with co-channel separation of 90 miles.

In the meantime, the commission approved Thursday (2) experiments by the Raytheon Co. to test field strength on transmitters from eight mountain tops in Washington, California, Nevada, Utah and Colorado. These tests are in preparation for the coast-to-coast microwave relay system for tele, FM and other services Raytheon plans.

Philco was given authority to experiment with tele relay in the Washington, Philadelphia and New York areas, and was also given the green light for an experimental wide-band tele station to operate in Wyndmoor, Pa., between 480 and 920 mc.

LUCKMAN WILLING, SO LANGFORD REJOINS HOPE

Hollywood, Aug. 7.

Although option time is still a week away, it is now held practically certain that Frances Langford will be back with Bob Hope when the Pepsodent show resumes Sept. 11. All bad feeling between the singer and Charles Luckman, Pepso chief, is said to have dissipated.

Luckman sought to block Miss Langford's summer hospital show for Chase & Sanford and forced the controversy into arbitration, which ruled against him. It is now felt by both Luckman and Bob Hope, owner of the package, that the singer's summer series enhanced her importance to the dentifrice stanza.

Boston—Rita Keefe, formerly with Traveler's Insurance Company, has joined WCOP's sales dept.

JUSTIN MILLER GETS FAST OK ON COAST

Hollywood, Aug. 7.

Hollywood broadcasters placed the stamp of OK on Justice Justin Miller, prexy-elect of National Assn. of Broadcasters, following a luncheon tossed by NBC's Sid Strotz last Wednesday (1). He was "on display," so to speak, and the home kilocycle crowd liked his warm personality, sense of humor and lack of pretense.

Speaking informally, Judge Miller said: "I'm still on the appellate bench and judges are not supposed to make speeches, and I can't talk for the NAB because I don't take office until Oct. 1. So just look me over." Consensus was that being a westerner ("I insist on being called that") he will be sympathetic to their problems and should fit his new berth snugly.

Miller With Thompson Agency as Lux Booker

Hollywood, Aug. 7.

Colin "Coke" Miller has resigned as foreign business manager of United Press to join J. Walter Thompson agency as booker of film yarns and talent for Lux Radio Theater. He succeeds Evelyn Finnie, who has retired to await motherhood.

Miller is well known in Hollywood through his dealings in his previous post as business manager of United Features Syndicate.

OKAY TO AVCO CUES QUERIES

Radio 'Long-Hairs' Pan Out Gold; Columbia Alone Books Over 750G

Radio has suddenly awakened to the fact that there's gold in that long hair, and good music is in for the liveliest hypo it's had over the air in five years. Furthermore, it's going to be largely commercial, rather than sustaining or institutional.

Columbia Concerts, Inc., alone booked upward of $750,000 of music talent on the air last season. And last week it was admitted by Walter Preston, head of CC's radio division, that next season's air bookings plus long-term contracts are the fattest in two years.

Two major advertisers are coming back to radio with serious music next season—the Ford Symphony and Chrysler, under Andre Kostelanetz. In addition, International Harvester's new show will bid for top talent. Result is that booking offices for this talent are swamped with offers, and radio is down on the books for the biggest season of serious music since the first long hairs were convinced a few years ago that they would not demean their artistry by playing before a mike.

Selling the artist the idea of accepting radio has been almost as tough a job as selling the sponsor, according to Preston. Some objected on artistic grounds, others thought they were being "practical," fearing that they'd lose out in audience returns from personal appearances if they were heard cuffo on the air.

But the gap has long since been bridged, and there's no trouble any longer getting the biggest of the fiddlers, 'cellists, conductors and warblers to the radio studios. Now the sponsors, too, have caught on.

"Institutional" advertisers, who had nothing really to sell the last few years, except their names as reminders, are now hopeful of early reconversion. They are going into serious-music radio not only for the purpose of prestige, but with serious intent of selling automobiles, trucks, tractors and, perhaps, soap. Pop bands have always had their place, and will continue to head the ratings on many programs. But serious music on the radio, as a potential for commercial pay-off, is here to stay.

Genius at Work

Two months ago, when some radio writers expressed themselves as being "burned" for lack of credits on U. of Chi's "Human Adventure" series (MBS, Wed., 10 p.m.) producer Sherman Dryer did some counter-burning, complaining that no single writer is responsible for scripts which are result of "team work" among many faculty people, researchers, etc.

Tonight (Wed.) program's stanza has been announced as "Casualty Evacuation." And it seems it was written by one man. His name: Sherman Dryer.

P.S.—One of the burned-up writers of the previous complaint is Joseph Liss. Liss showed a script labeled "Chain of Casualty Evacuation," which sounds familiar; and showed also that Dryer had paid him $300 for that script.

Joan Edwards In Switch to Philco From 'Hit Parade'?

Arrival of fall season may find Joan Edwards switching over from the Lucky Strike-"Hit Parade" show on CBS to the Philco Sunday night program on ABC (Blue). New Philco combo would reunite Miss Edwards with her former employer, Paul Whiteman, who maestros the Sunday show.

At the same time it's reported that Peggy Mann is headed for the permanent slot on the "Hit Parade" stanza. Miss Mann subbed for Miss Edwards while latter was on Coast, with the agency and client reported favorably impressed with her showing.

Also reported jelling for the Philco show is the pacting of Lee Sullivan, currently appearing in "The Great John L." pic. If contract is closed, "Pops" Whiteman angle would again be accentuated, since Sullivan is a protege of Bing Crosby, another Whiteman alumnus.

McCANN-ERICKSON UPS RUSS JOHNSTON

Russ Johnston has been upped to veepee in charge of radio production for McCann-Erickson. He's been with the agency for the past two years. For six years he was programming director for CBS on the Coast.

Appointment of Johnston to new berth was announced yesterday (Tues.) by Lloyd Coulter, radio head of McCann-Erickson and a company veepee.

Cooke Technique Cues CKEY 750G Take in Toronto

Station CKEY, Toronto, taken over less than a year ago by Jack K. Cooke, grossed approximately $750,000 in revenue from advertising in the last year. That's five times the previous year's take.

Cooke, in New York this week for a flying visit, refused to discuss his station's gross since he took over. But associates with whom he discussed new business declared that the 750G figure for his station was conservative. They predicted that next season's gross income for this Toronto indie would top the first year's by at least another $150,000.

Cooke himself insisted on talking only about the program achievements and plans of his station. He dismissed the "block programming" gimmick with which he has been credited as totally undescriptive of the type of programming he is doing.

"Call it 'mood sequence' instead," he declared. "I maintain that the station knows better than the advertiser does what type of show should be played at what time, and in which order. I am not going to let a symphony follow a jam session just because a sponsor wants it that way. I dictate the programs. The sponsor gets his time for the commercial plug—and that part of the program is his."

CKEY has lined up some of Canada's best commercial sponsors in the last year, including P & G soap, Lever Bros., Imperial Oil, Tucker's Tobacco, Forhan's (toothpaste), Ovaltine, etc.

In addition, the station has put on some of the outstanding sustainers in Canada, including shows for returned soldiers and a top forum titled "This Is Democracy."

Station is now rated by Elliott Haynes, Canadian equivalent of C. E. Hooper, as first in daytime audience popularity among the city's four stations.

Cooke said that Aug. 21 will be his station's "big day." On that day, the Canadian Broadcasting Corp. will rule whether his station will be allowed to affiliate with the ABC (Blue) network.

DICKER FOR HUSING AS DANNY KAYE GABBER

Warwick & Legler agency is dickering with Ted Husing for the announcer assignment on the Danny Kaye-Pabst show.

Program, currently taking a summer hiatus, resumes early next month.

RADIO'S 3-WAY EYEBROW LIFT

The radio industry last week took stock of the situation created by the FCC's okaying of the $22,000,000 Crossley-AVCO deal and wondered what gives.

Noting that the commission put through approval of the deal within seven weeks from the date it was announced—while many other, less important transfers, have hung fire for many months—many in the industry tried to figure out:

1. Just who is really behind the deal, in view of the financial tie-ups of Victor Emanuel, chairman of the board of AVCO (Aviation Corp.)?

2. Just why was the approval rushed through?

3. Just what does this approval—although by a narrow four-to-three margin—predict for American radio's future as a business and as a public service?

The deal for AVCO's purchase of a package of industrial and manufacturing firms owned by the Crosley Corp. of Cincinnati, including WLW and 23 other broadcasting stations and licenses in AM, FM, television and international shortwave fields, was announced June 19. The commission approved it last Thursday (2).

The commission en banc, including the four who voted for approval, agreed unanimously that the issues involved are so grave that only Congress could clarify them through new legislation. Among these issues are the principles of radio control by absentee owners, as well as control of radio by interests devoted primarily to manufacture and investment.

Cite Aug. 16 Deadline

One of the three commissioners who voted against the deal told "Variety" that the group did not vote on whether to speed the decision, agreeing to do so after the AVCO people pleaded that their "contractual obligations" to buy Crosley stock would expire Aug 16, and that the deal might consequently fall through if the FCC did not rule immediately.

The same commissioner said also, in answer to a query that had been voiced in the radio trade, that the commission had not delved too far beneath the surface of AVCO's financial structure and affiliations.

Raised eyebrows greeted that assertion, when it was reported to the trade, since AVCO's structure and affiliations, through board chairman Emanuel, are matters of record.

Emanuel set up Aviation Corp. in 1937 by buying out the industrial interests of E. L. Cord, after 13 banks had floated 500,000 shares for that deal. Of the half-million shares, a total of 300,000 were bought by the banking firms of J. Henry Schroeder & Co. of London and the American branch of that house, J. Henry Schroeder Banking Corp. of New York.

Head of both London and New York branches of the Schroeder organization, at the time Emanuel put through the AVCO deal was Baron Bruno Von Schroeder, who died in 1940. The baron had been born and educated in Germany where he had been a member of the banking firm of Schroeder Gebruder (Schroeder Bros.) of Hamburg. In 1914, after World War I had broken out, the baron became a British citizen.

Schroeder Gebruder of Hamburg continued in a dominant financial position in Germany, under the Kaiser, after the latter's downfall in 1918, right through the years of the German Republic, and throughout the years when Hitler was in power.

Another of the German Schroeders—Kurt Von Schroeder—is a distant cousin of the Hamburg family, and has been head of the Stein Bank of Cologne. Fritz Thyssen, who broke with Hitler in 1940, wrote in his "Confessions": "I undertook to finance the N.S.D.A.P. (Nazi party), together with Von Papen, Von Schroeder (etc.)....We are, so to speak, the guarantors to Germany and the world for Hitler's good con-

(Continued on page 37)

NAB Changes Code, Allows Sale Of Time for Controversial Subjects

Out of the Oat Bin

Hollywood, Aug. 7.

Those old cowhands from the Rio Grande will have their own "gossiper" on the ABC network. Smiley Burnett has been set for three bolts from the Blue to tell his saddle pals about what goes in the western world.

If it clicks after three airings it stays, otherwise it's back to the ol' corral.

N.Y. Congressman Hits FCC, Radio; Charges Laxness

Washington, Aug. 7.

Congressman Emanuel Celler, of New York, today (Tues.) lashed out at the FCC as well as broadcasters of American radio, charged the Commission with failure to protect public interests in its administration of the Communications Act, and indicted the industry for "ignoring its responsibilities to the public in favor of money-making operations."

Quoting a two-year-old statement by Niles Trammel, NBC prex, who told a Senate committee in 1943 that "he who controls the pocketbook controls the man," Celler challenged the commission to negate that principle as far as radio is concerned.

Celler's attack came in the form of a letter to FCC Chairman Paul A. Porter. He closed his letter with six recommendations, asking that the FCC make sure that:

No radio license holder has the privilege of using his frequency in perpetuity.

"In the evaluation of any application for renewal, the commission shall not sanction the depreciation of the radio into a medium maintained exclusively for the selling of merchandise or popularization of services."

All legitimate organizations should be allowed to buy air-time, as long as they conform to existing FCC regulations.

Definite segments of the daily broadcasting cycle should be set aside for sustaining programs which should be of an "educational, cultural or forensic nature."

Periodic financial statements should be required by the FCC from all broadcasters.

The FCC should pass upon the selling price of any radio station.

It was pointed out that only today the NAB board of directors met one of Celler's requests—that of giving all legitimate organizations the right to buy time. On the other hand, Celler touched a FCC sore-spot with his last point. In the Aviation Corp.-Crosley Corp. transfer case, the FCC never got a figure on how much Aviation Corp. paid for Crosley Corp.'s radio interests.

Robinson to Coast For Talks on Airline Show

Hubbell Robinson, Jr., programming veepee for ABC (Blue), leaves for the Coast the latter part of this week for final huddles with airline prexies connected with the Associated Aviation Industries of America, who have been shopping around for an air show.

ABC is seeking to sell its "Washington Story" news-feature program, with a decish likely to emerge from the Coast huddle.

STAZE'S 300G AD CAMPAIGN

Raymond Spector agency has been given a $300,000 advertising appropriation by Staze, Inc., makers of a cream paste adhesive for dental plates.

Plan is to use time on 30 radio stations, as well as newspaper advertising and some mag space.

Washington, Aug. 7.

The NAB today revised its code in such a way as to throw the door wide open for sale of radio time for discussion of controversal subjects. At a meeting of the NAB board of directors, code revisions recommended by a special committee last February, antedating the FCC's decision in the case of Station WHKC of Columbus, O., were adopted and ordered to go into effect at once.

Under the new code, the association recommends that broadcasting of "public questions" should be scheduled by radio stations. But the definition of what is or is not a "public question," whether to sell time or give it away, and other relvevant points is left entirely to the discretion of the individual station management. The old code forbade sale of time for airing of controversial issues (except in connection with political campaigns.

In adopting the code revision on that point, the NAB board went counter to the viewpoint of a number of leading radio people, spearheaded by CBS, whose veepee-counsel, Joseph H. Ream, filed a brief with the FCC only this week objecting to the ruling on the WHKC case.

In that case, arising from the station's refusal to give time to a CIO group which objected to industrial-management shows, the FCC renewed the station's license after the CIO had been satisfied by the station that it would be given equal time on the air. Ream contended that renewing that station's license, after it had violated the NAB code, virtually made the code itself useless and amounted to the FCC ruling against the code.

A kick-up is expected by some members of NAB who were sure that the board of directors would not revise the code, but might only recommend such action to a future membership meeting.

In today's code revisions, the NAB board also ruled that, hereafter, the nighttime standards for the lengths of commercials should be in effect at all times. This means that the daytime commercial lengths will have to be cut down. This change, however, will not go into effect until stations and nets have had an opportunity to change contracts previously made with advertisers.

Luxembourg Key Airer To Be Dropped by Army; Frankfurt Mother Station

Washington, Aug. 7.

Radio Luxembourg will be dropped soon as key station in the American-operated German radio net, it was revealed yesterday (Mon.) in Berlin by Brig. Gen. Robert McClure, head of American information work in Germany.

McClure said Americans are now operating in Munich and Stuttgart with 100 kw stations. And with a one kw station in Frankfurt, Luxembourg is still the key station in the network, but, said McClure, the new radio Frankfurt will be 60 kw and will eventually replace Luxembourg as mother station.

AUTOLITE SWITCHES DICK HAYMES TO CBS

Autolite, long dissatisfied with its 7:30 Tuesday night spot on NBC, is switching its Dick Haymes show to Saturday night, 8 o'clock, on CBS, starting in October.

CBS slot was formerly occupied by Noxzema's "Mayor of the Town," which gets the Sat. 8:30-9 p.m. niche permanently.

JULIA DORN'S SWITCH

Julia Dorn, for last three and half years with Young & Rubicam handling production and writing, has been appointed manager of United Artists' radio dept.

Prior to Y&R, Miss Dorn was with the Theatre Guild.

From the Production Centres

IN NEW YORK CITY . . .

Alice Scanlon did an acting parlay last week with leads on "Theatre of Romance" and "Ellery Queen"....Howard Breslin alternate-week scripter of "Mayor of the Town," on his annual New York visit....Joining in the current campaign of the anti-labor U. S. press to make a "British Sidney Hillman" of Harold Laski, Galen Drake did a back-handed biog of the English political leader last week. As it happened, the N. Y. Daily Mirror expressed a similar slant the same day, and the N. Y. Daily News radio column did its bit for the cause the following two days....J. Walter Thompson building "International Police" as an entry in the crime show derby....Actor Frank Lovejoy scripting the new Van Cleave sustainer on WJZ-ABC... Gerda Rozanne, who plays the aviatrix on "Terry and the Pirates," conforming to characterization by taking flying lessons at Bendix Field....Ed Byron, producer of "Mr. District Attorney," auditioned his revived quizzer, "What's My Name?" last week, with Peter Donald and Mitzi Green m.c.-ing....Ed Cashman east to troll for biz for his Coast production outfit....Connie Lembcke playing the lead last week, and this on "Aunt Jenny"....United Press entering the production package field.... Larry Beckerman, producer-director at WTOP, Washington, vacationing in New York. . . . Dean Jagger leaving cast of ABC's "One Foot in Heaven" because program's new time conflicts with a Broadway play he's to appear in this fall....Meredith S. Conley, formerly with CBS as an editor of CBS World News, has joined Ted Bates as asst. to Benson Inge in press, public relations dept....WNEW has "man on street" Sunday afternoon show coming up, starting Aug. 19. It'll be sponsored and emanate from Astor hotel sidewalk....Erik Barnouw, formerly head of Armed Forces Radio Service educational unit, subbing at BBD&O as "Cavalcade of America" editor while Milton Wayne is junketing in the Pacific War Theatre.

WHN sportscaster Red Barber, who helped make Brooklyn Dodgers famous, is profiled in current (Aug.) issue of Redbook mag....And the "Lone Ranger," standby on ABC (Blue) gets his take-out in the Aug. 21 issue of Look....Succeeding Bob King as chief flack for Doherty, Clifford & Schenfield is Richard Fehr....World Broadcasting's Wesley Edson, sales promotion manager, thought up a very corny idea for boosting new show titled "Golden Bantam Revue." He sent an ear of corn to prospective clients....New title for CBS Video's Ben Feiner, Jr., who's been program assistant, is assistant director of television programs, which ups him to a place next to Gilbert Seldes....When MBS' news and special events division went on 24-hour sked last week (1), there were two new men on the night desk: Wallace West, previously with CBS and NBC, and former UPer Bert Covit....Edward F. Albee, 17, scion of the Albee show biz dynasty, is working cuffo this summer at WNYC. His first script, for Lilly Supove's "Global Neighbors" Saturday evening (6-6:30) spot, entitled "Each in His Own Way," has been skedded for production next Saturday (11).... WOR, which has been originating its video shows weekly over the DuMont station WABD for last two years, is now televising over GE's WRGB at Schnectady each Wednesday night. Deal is for 13 weeks....George H. Allen, manager and secretary of the Cooperative Analysis of Broadcasting, is chairman of a new national committee on personnel and placement formed by the American Marketing Assn. Purpose of the committee is to bring together servicemen and job opportunities in the marketing field.

Corp. Walter Murphy, former WEEI, Boston, publicity director now with Special Services Division, Fort Hamilton, New York, is author of an article in the August issue of The American Magazine on "Radio Personalities and How They Grew" and in the September American mag on Nici Leighton....Robert Holsband professor of literature at Northwestern U during winter sessions and scripting during summer for Ward Wheelock. . . . Jean Shimp, Compton publicity writer, and Sgt. Albert H. Dunn, 3rd, plan to wed Aug. 13, providing his ship comes in from Europe on time. . . . Ed Jerome and Betty Caine are the twosome added to "Valiant Lady". . . . John Stanley has been added to casts of "Lora Lawton" and "Our Gal Sunday"....Fred Barton is a newcomer on "The Strange Romance of Evelyn Winters"....Cathy McDonald and Roland Winters are additions to "Second Husband"....Ned Wever, Rolly Bester and Alan Devitt join the respective casts of "Lora Lawton," "Barry Cameron" and "Our Gal Sunday"....Carlton Alsop, of Sherman & Marquette agency, leaves for Coast in a few weeks in connection with Judy Canova's return to the air Sept. 1....Paul S. Wilson has resigned as New York manager of William G. Rambeau Co. to join the N. Y. sales staff of Adam J. Young, effective Aug. 6... Ed Begley, who portrays "Charlie Chan" on the WJZ serial, screentested by 20th-Fox...Judy Garland, taken ill at the last minute when scheduled to appear on the Jerry Wayne show via CBS two weeks ago, will keep her date with crooner Wayne on Friday (10) at 7:30 p.m. instead....Al Helfer, currently announcing Giant and Yankee home games for Gillette, huddling with an oil company to man the microphone for them during the fall football season....Johnny Thompson in Chicago on lend-lease from New York to take over singing spot on Don McNeil's "Breakfast Club" via ABC and WENR, replacing ailing Jack Owens....Thompson continues his regular sustaining "Song Salesman" programs from Chi, four times weekly.

Luella Hoskins returned last week to N. Y. from Cairo, Egypt, where she was acting chief of the radio section of the OWI office there...General Amus. Corp. now submitting McGarry and his Mouse...When Phil Baker takes his vacation from "Take It or Leave It," the Aug. 26 broadcast will be emceed by Ralph Edwards, and the Sept. 2 will be handled by Eddie Cantor, with both programs emanating from the Coast...

IN CHICAGO . . .

Aubrey, Moore and Wallace have bought additional stations on ABC for their "Famous Jury Trials," beginning Aug. 10, bringing number of outlets from 126 stations to 133. Program is sponsored by Williamson Candy Co. here....WJJD is offering a 10-game Notre Dame football broadcast schedule to prospective sponsors for $9,000... Leonard A. Versluis, president of the Associated Broadcasting Corp., spent a couple of days in town last week....Walter Preston, WBBM program boss, won the Skokie Country club championship with a score of 39-39-39...."Ma Perkins" celebrates its 13th year on the air with the Aug. 14 broadcast....Eloise Healy, Mitchell-Faust time buyer, has resigned.

K. K. Kellam, manager KTHS, Hot Springs; Robert Harrington, manager WSVA, Harrisonburg, Va., and C. E. Denny, manager WERC, Erie, Pa., were Chi visitors last week....Roy Winsor is pinch-hitting as producer of "Ma Perkins" while Phil Bowman is vacationing...."Blackhawk Valley Boys" and Penny West, for the past five years on WOWO, Fort Wayne, Ind., have joined the WLS talent staff....Arthur C. Page, WLS farm director, has been appointed a member of the newly-constituted seven-man Farm Director's committee of the NAB for the 1945-46 term.... Robert White, ABC director of public service; Gene Rouse, program manager, and Chris Ford, ABC continuity director, are scheduled to speak before a group of educators and parents' organizations at KXEL, Waterloo, Ia., on Aug. 20-22...Bob Platt has joined WIND as continuity writer ....Charles Limberg, just out of the Army and previously with the CBS New York office, has joined the Chicago office of CBS network sales.

Edgar Hinkle has left the WLS sales promotion dept. to join the local office of Fawcett Publications....Louise King, new WBBM vocalist, will be heard on the Wildroot program with the King's Jesters, starting Aug. 19 ....Pierre Andre, ABC announcer, who is leaving for the West Coast this month, was given a farewell party last week at the Actor's club....J. L. Van Volkenberg, WBBM-CBS assistant manager, and WBBM news editor Everett Holles leave Aug. 12 on their trip to Pacific battlefields.

IN HOLLYWOOD . . .

Sid Strotz created the new post of director of public relations in the western division of NBC for Hal Bock, who has been and will continue to be press relations manager. Additional duties broadens his liaison with the picture industry, civic and business groups and industrial organizations...Nelson Pringle will once more size up the news for Union Oil. He presided for the petroler two years ago and last season went under General Mills auspices....ABC production staff is wrapping up a dramatic package with Brian Donlevy, Claire Trevor and Richard Cromwell, scripted by Craig Rice....The power went out on the Radie Harris broadcast last week from the Bevhills hotel and Radie's script and guestar are still good for this week....Bob Light powdered ABC production staff and is agenting on his own....Manny Rosenberg is keeping well guarded his secret of how he wangled a drawing room on the Chief east for self and frau. He'll stay in New York for a month while Tony Stanford looks after his interests here....Guy Lombardo Canadians capered into town for six weeks of picture work and his ABC airings....Dick Eisminger, managing editor of a Bakersfield (Cal.) daily before he joined the Marines three years ago, now flacking for Hal Bock at NBC...."Chick" MacGregor's "Hollywood Radio Theatre" went into its 200th consecutive waxing for Skippy peanut butter, a record for half-hour transcriptions.... "Corny" Jackson, who leaves OWI radio division Aug. 15, had a letter from JWT's Stanley Resor to "help him pitch hay" on his Snake River ranch in Wyoming. It won't be all hay they'll pitch if he makes the trek ....Jack Raymond is peddling a Friars club show around town but so far no takers....AFRA's Claude McCue says of the Campbell-Masquers deal, "it will go on over our protest and without our blessing." Rule 15 on salaries will be closely tabbed....Those who are having trouble getting an audience for daytime shows won't find much solace in "Queen For a Day." Line starts forming at 9 a.m. for 11:30 broadcast. Unheard of out here for a sustainer....Al Rinker and Leo Fitzgerald cut a record of "Callahan's Castle" starring Charlie Winninger. It's a boarding house comedy with all the hash... Maj. Ted Smith, just out of the Air Forces, heads up picture department at J. Walter Thompson....Jean Paul King making his home here after three-year Navy hitch....Lester Farber put away his captain's gear and went on the writing staff at KNX.

Stockwell's Award

Minneapolis, Aug. 7.

Richard Stockwell, WCCO radio station (CBS) associate news editor, was one of 10 persons named winners of the 1945 Nieman Fellowships in journalism at Harvard University.

He has the distinction of being the first newsman to be chosen from a radio station and will be eligible for a year's study at Harvard at a stipend approximately equal to his present salary.

WILDROOT'S 'HAYLOFT' BUY

Philadelphia, Aug. 7.

Wildroot Co. has purchased a 30-minute segment of the WFIL "Hayloft Hoedown," hillbilly show which is presented each Saturday night at Town Hall.

Wildroot's portion will be broadcast locally from 10 to 10:30 p.m., with a possibility that the company may buy the ABC network shot which is aired 10:30 to 11. Show is directed by Jack Steck, WFIL program director.

NABET Elects; Shifts Hdqs. to N.Y.

New executive lineup for the National Assn. of Broadcasting Engineers and Technicians was set at a national meeting Monday (6) at Pennsylvania hotel in New York. National offices of NABET will move to N. Y. from Washington.

Allen Powelly retains presidency, while Thor La Croix becomes new veepee. Harry H. Hiller is secretary-treasurer, new position. C. A. Allen undertook activities of an organizer, was made national rep. Patrick Simpson was appointed to represent NBC engineers on contract negotiations. Many locals of outside unions are reported leaving their affiliates to join NABET.

UNKNOWN MAY BE CANTOR'S NEW SINGER

There is a good chance that a relatively unknown ex-WAC, Adele Clark, may be signed by Eddie Cantor for his vocal showcasing on the air next season.

Miss Clark did some vocalizing with a Baltimore band before she went into the service two and a half years ago. Recently, radio producer Vick Knight heard Miss Clark, after she had been discharged, and told Cantor that she has the most exciting voice since Dinah Shore came into prominence. Cantor heard the girl's voice on platters, wanted further auditioning, and admitted "there's a chance of my signing her as my new singer."

Miami — Norman MacKay, since 1929 program director and commercial manager for WQAM, has resigned. His plans for the near future are indefinite.

IT'S APPEALING!

Could be the hangover from a sunburn;
Could be the village church bell of a Sunday morning;
Or the skin from an apple;

BUT IT REALLY REFERS to the Sunrise Roundup which WKY sends out to Oklahoma every weekday morning at 6:00 with tunes, songs, morning devotions and markets. It's been a warm spot in the folks' hearts for many a year.

WKY
OKLAHOMA CITY

OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING CO.
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Comedy
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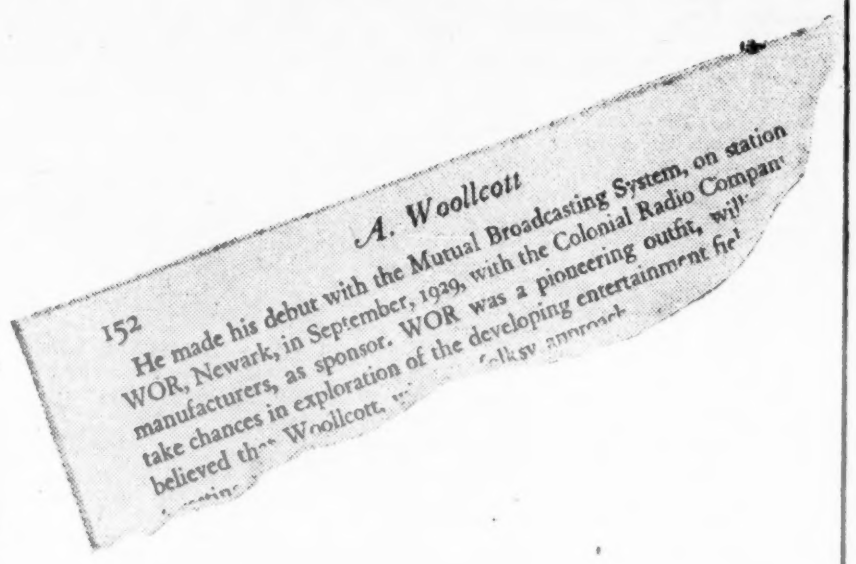


a Moment, Mr. Adams, please?

IN ITS SOMETIMES SLOW, but usually intent, way, WOR finally got around to reading Samuel Hopkins Adams' delightful biography of Alexander Woollcott, "A. Woollcott—His Life and His World."

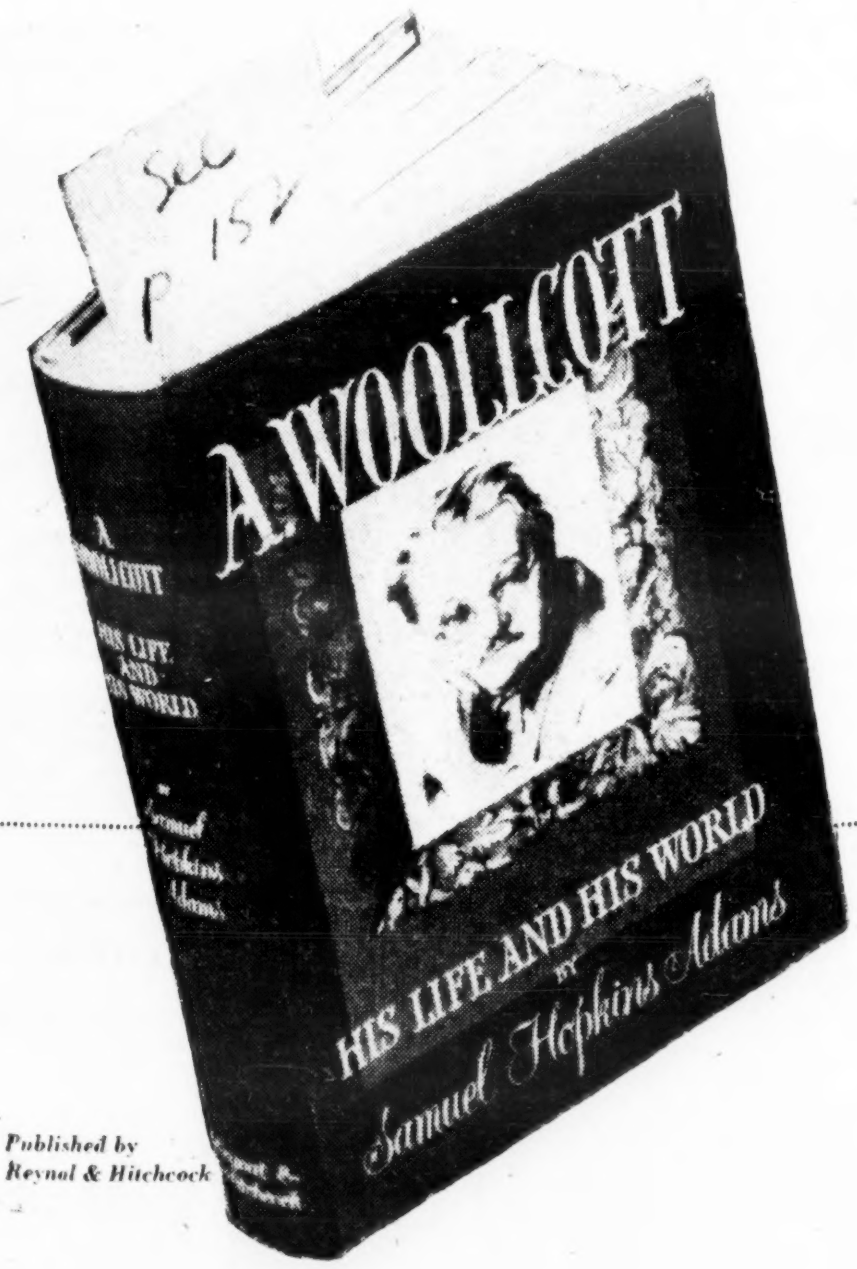
WOR is not a critic, and, even if it were, it would hesitate to add its one plaudit to the hundreds that Mr. Adams' book has received. But WOR is kind of proud, and it would like to take Mr. Adams pleasantly to task for a statement made on page 152.

Writes Mr. Adams, "He (A. Woollcott) made his debut with the Mutual Broadcasting System, on station WOR, in September 1929... WOR was a pioneering outfit, willing to take chances in exploration of the developing entertainment field."

Why, Mr. Adams, dear sir, please! That *past* tense! "WOR *was* a pioneering outfit in the entertainment field..." Why, Mr. Adams, WOR *is* a pioneer, and has been for years more than two decades.

It is—and was—WOR's pioneering in household help shows; i.e., Bessie Beatty, Martha Deane, et al., that focused a bright light on a field of radio showmanship that has long been nationally luminous. It was—and is—WOR's shrewd and generous development of total radio news coverage that has, partially, made it the great American station that it is. It was—and is—WOR's unerring ability to spot talent like A. Woollcott, Morton Gould, Richard Huey, Sunny Skylar and many others that has helped it build one of the strongest and most listenable programming schedules in modern American radio.

NOTE—to agencymen and sponsors: If you would like to take advantage of the advice of people who make a habit of consistently picking shows and talent that arouse local and national acclaim—on both sides of dealers' counters—simply call PE 6-8600, or write...



Published by Reynal & Hitchcock

that power-full station **WOR**

at 1440 Broadway, in New York

MUTUAL

"RETURN TO DUTY"
With Sgt. Gary Merrill, Mercedes McCambridge, Blanche Gladstone, Adelaide Klein, Sgt. Ian Martin, Cpl. Larry Dobkin, S/Sgt. Ver Wilson, Nancy Douglass, Sgt. Bob Carroll, Sgt. John Newland, Pvt. Don Meyer, S/Sgt. Tom Hudson
Writer: S/Sgt. Millard Lampell
Director: Capt. Perry Lafferty
Music: Original score by S/Sgt. Lothar Perl, conducted by Master Sgt. Felix Slatkin
30 Mins.; Sun., 3:30 p.m.
Sustaining
WOR, N. Y.

This is it. This is the Army Air Forces' homefront blockbuster that should shatter any future attempt to picture our GI, on duty or off, in the service or after discharge, as a problem child whose ego must be dissected, probed, and complexes analyzed. Other air shows have attempted to do this job, and some have come close to achieving the goal. None until now, however, has hit the target smack-on with the precision of the Army Air Forces' radio people.

Realizing that the main "problem" with the soldiers and returnees is the problem built by people who are over-zealous to be do-gooders, the AAF has undertaken to present GI Joe as he is. For 12 weeks, the AAF is going to showcase its idea of the soldier's and ex-serviceman's status over MBS, broadcasting over the web on Tuesdays at 10:30 p.m. and repeating it from a waxing over the N. Y. flagship, WOR, at 3:30 the following Sunday. As heard over the N. Y. outlet last Sunday (5), this was a show that begged for new superlatives of anyone trying to talk about it.

The concept behind the show was the most important. Its purpose is to show one serviceman each stanza—and "any resemblance to anyone real is absolutely deliberate." Dramatized on the preem was just an ordinary guy, a fellow named Charlie Jackson, whom everyone has always called "Chuck."

There's nothing outstanding about Chuck Jackson. He was born in Iowa in 1916; moved with his family to Long Beach, Cal., delivered newspapers on his bicycle, worked as a soda-jerker, wanted to be a flier but quit aviation school when his girl objected to such dangerous work, got married, became a salesman, planned to build a home. Then came Pearl Harbor. Chuck enlisted. He flew 52 missions as top turret-gunner in a B-17. He never got any decorations; he is not a hero either in his own mind or anyone else's. He's just a fellow of 29, back home now, and wondering what gives next. And his wife still remembers her horror of war, in Dec., 1941, when Chuck went off to enlist and she wondered what it was her generation had done to deserve such punishment.

There it is. Chuck and his young wife danced at their wedding, while Spain was dying and Nanking was being bombed by the Japanese. Chuck and his wife planned to build a home near the beach in California, while Chamberlain was proclaiming "peace in our time." Chuck wasn't responsible, neither was his wife; nor was anyone else in their generation—directly. But they are the ones who planned without peace for the world, who dreamed without dreaming of security for the rest of the world. And now they wonder what gives.

There's nothing complex, extraordinary, involved, screwy or anti-social about Chuck; he has no problems—except whatever problems the rest of the free world, civilian or military, has. That's exactly what the AAF tried to say—and it was said powerfully.

Writer of the show was S/Sgt. Millard Lampbell, who collaborated with Norman Corwin in doing "Lonesome Train." Director was Capt. Perry Lafferty, formerly with CBS. Sgt. Gary Merrill, formerly of "Winged Victory" cast, did a top job as Chuck Jackson, and everybody from Mercedes McCambridge as Chuck's wife to the least important voice was professional, thorough in the performance. It was a show with a meaning, done with outstanding competence, and worth the attention it has already received.

This Week mag is preparing a layout on Chuck Jackson, and Life is reported interested in a similar project. Such treatment may unbalance the original intent of the show—for Chuck is only the first of 12 American portraits to be drawn on this program. But if the picture papers stick to the AFF's original concept, they'll hypo instead of reduce the effect this show should have. For nothing is more dangerous to our immediate future than over-emphasis of "problems" facing the ex-GI. Too many people forget that the ex-serviceman is an ex-civilian who must become one again. In their laudable anxiety to help the returnee, these people help erect a wall between two classes of U. S. citizenship—creating potential conflict that may pay off very badly indeed and that no sensible person really wants. It's encouraging to see one of the services undertake to help level the artificial wall by showing Chuck Jackson and others like him as fellows who have never quit being members of their community.

If Chuck doesn't know what gives, he at least knows that conflict between him and the rest of the community which he never really left is not in the cards. That happens to be of some importance, to all of us. The AAF radio people seemed to have recognized the job and gone at it with the thoroughness applied to other typical Air Forces jobs like Ploesti, Berlin and Tokyo. *Cars.*

GOODMAN TO MCA

Marty Goodman, of William Morris radio department, joins Music Corp. of America radio department Aug. 13 to assist Herb Rosenthal, MCA veepee supervising radio activities in the N. Y. office.

"LANNY AND GINGER"
With Tommy Speledore and Jerry Lawrence, announcer
Writer-Producer: Toni Conrey
15 Mins.; Sat., 5:45 p.m.
ANGOSTURA BITTERS
WOR, N. Y.

(Donahue & Coe)

Completely lacking in ostentation, this new series appears to have made a pleasant start. Listeners have heard Lanny and Ginger in five-minute doses; from the first of their new 15-minute stint, they should take warmly to them. They're easy to listen to.

The infectious singing team put over charming, and sometimes buffoonish, arrangements of current song hits: "Surrey With the Fringe," "Sleigh Ride in July," "Good, Good, Good," 'Long, Long Ago" and "The Trolley Song." In addition to the duetists, there's accompanist Tommy Speledore, billed as a one-man orchestra, who does his chores in a listenable fashion. His solo arrangement of "Take It Easy" was particularly effective. Toni Conrey keeps the pace alert with patter-styled continuity, which spieler Jerry Lawrence is good at. And the Angostura Bitters commercials, of which there were three, get around the tabooed situation, by recommending the product for use with grapefruit, etc., a good idea.

"THE JUBULAIRES"
With Theodore Brooks, George McFadden, J. C. Ginyard, Orville Brooks, Everett Barksdale, Guitarist
Director: Ace Ochs
Writer: Barbara Boothe
15 Mins.; Sun., 8:30 a. m.
Sustaining
WABC-CBS, N. Y.

The Jubulaires, Negro quartet of the Arthur Godfrey show, now have their own spot as well, on CBS Sundays at 8:30 a. m. The group eminently rates the honor. Their program is an interesting quarter-hour of songs and spirituals, mostly unfamiliar. Program is cunningly tied up with a Bible story or chapter, spirituals dovetailing in nicely. Music is slightly swung, to give it a tantalizing rhythm.

Boys themselves are very smooth, with excellent voices well blended into a smart, cohesive ensemble. Harmonies are good, voices are clear and overall effect most favorable. Four voices are accompanied by a guitar, with voices occasionally imitating other instruments a la Mills Bros.

Program, though suited to the Sabbath, isn't heavy or pompous, but of a light, engaging quality, in spite of its sacred character. A few modern songs composed by J. C. Ginyard, group member and sparkplug, alternate with traditional spirituals. Judged by Sunday's (5) program, which combined the traditional "Steal Away" and "Keep a-Movin'," with "Take My Hand, Precious Lord," "He Will Remember Me" and Ginyard's "Elijah," early Sabbath risers snare a treat. *Bron.*

"THE 20TH CENTURY SHOW"
With Walter Winchell, Betty Grable, Helen Forrest, George Jessel, Dick Haymes, Joe Howard, Alexander Knox, Geraldine Fitzgerald, Darryl F. Zanuck, Others
Writer: Neil Hopkins
Director: William A. Bacher
Music: David Broekman orch & chorus
30 Mins.; Thur. (2), 10:30 p. m.
20TH CENTURY-FOX
WEAF-NBC, N. Y.

As a coast-to-coast plug for "Wilson," Darryl F. Zanuck gave Ted Lloyd, radio dept. head for 20th-Fox, the green light for a network show. Lloyd, spending about $50,000, and drawing on his firm's entire set-up for production purposes, put on a show worthy of the film. It went out last Thursday (2) over every NBC station, gave station breaks to local exhibitors for their local house tie-in with the showing of "Wilson" at pop prices, and did a smasheroo job.

Walter Winchell teed off on the one-shot, and Zanuck closed, with George Jessel emceeing in between and a list of stars a yard long doing their fine work as sequence after sequence unfolded the development of the century to which President Woodrow Wilson belonged. It was done mostly in music, but it was done well.

In the end, when the stanza closed with one of President Wilson's (Alexander Knox) dramatic speeches to a group of soldiers, assuring them that anyone lies if he tells them peace is impossible, the pathetic figure of the World War 1 commander-in-chief stood big enough to wipe out for a moment one major fault of the air stanza. Unlike the film, the radio play showed none of the maneuverings of Senator Lodge and the other anti-League of Nations people who ganged up on Wilson. Nevertheless, even with this omission, the half hour was a top job, and should result in sending many people to film houses to see the real and unexpurgated "Wilson." *Cars.*

"EVERYBODY'S MUSIC"
Commentary by Sigmund Spaeth
45 Mins.; Tues. and Thurs., 9:15 p.m.
Sustaining
WQXR, N. Y.

Because music lovers have evinced enough interest in the program to warrant its expansion, WQXR has added an hour to Sigmund Spaeth's previous half-hour weekly operation, with programs projected in 45-minute segments. Stint heard Thursday (2) gave every indication it was just what the musicommentator needed: the man was more relaxed and his introductions were more interestingly embellished.

"Everybody's Music" continues to invite listeners to make their requests; if enough demand a piece of music, it gets Spaeth's attention. However, if a listener happens to make a singular choice, it is given a mention on the air to test the reaction of other listeners who decide its fate. The musicommentator prefaces each transcribed rendition with informative data, in a fashion that doesn't talk down to his audience. In the case of Beethoven's "Moonlight Sonata," Spaeth was primarily concerned with debunking the romantic legend regarding its source of inspiration. It was prosaic expediency that inspired its composition, and not a blind girl at a piano, etc.

Other musical portions of the program included: "The Jewel Song" from Gounod's "Faust" (which, incidentally, was punctuated mercilessly by a musical commercial of the Broadway hit "On the Town," with the chorusing of "New York! New York! It's a Helluva Town!"). The other two selections: Anton Rubenstein's "Kamenoi-Ostrow" and Mendelssohn's "Overture to a Midsummer Night's Dream," which escaped similar mistreatment. The other spot announcement, re "Saturday Evening Post," was handled quite soberly. All in all, the program proves that if you give the listeners what they ask for, they want more of it.

"THE SUBJECT IS LOVE"
Reader: Palmer Ward
Organist: Kay Reed
15 Mins.; Mon.-Fri., 1 p.m.
Sustaining
WNEW, N. Y.

Palmer Ward, who acquired somewhat of a rep with his love-poem readings over WLW in Cincinnati, has now transferred his propensities to the New York indie, WNEW. An actor of considerable experience, his poetising is, however, very much in the traditional style of nostalgia and over-emphasis of rhymes, sometimes resulting in the slurring of clear cadences or the obscuring of clear meaning. But if the style is not original, it's certainly a familiar one, and probably not objectionable to the majority of listeners.

When heard (1) Ward read some Shakespeare, a brief thing by John Lomax, and gave most of the time to the Rubaiyat of Omar Khayyam. Kay Reed's organ music maintained the mood properly and bridged the cantos with good pace.

Trouble is that kind of show at 1 p.m. is probably not heard by the moon-calves and romantics to whom its appeal is aimed. They'd appreciate it around midnight. *Cars.*

"I WANT A HOME"
Writer: J. Ray Hunt
Producer: Mike Connor
30 Mins.; Mon., 9:15 p.m. (CWT)
Sustaining
WCFL, Chicago

Versatility of J. Ray Hunt, saloon and Sunday editor of Chi Daily Times, who recently wrote the Bible-based plot for a new ballet by Ruth Page, was demonstrated again last week. Hunt, who spends a goodly portion of his time away from his own fireside casing the niteries here, is the author, it's been developed, of a new series of local half-hour airers, "I Want a Home," which preemed on WCFL Monday (6) at 9:15 p.m. (CWT).

Theme is finding foster homes for indigent children, and format is part round-table discussion, part dramatization of case histories of kids made homeless by divorce, desertion, etc. Sustaining series, produced by Mike Connor, of World Broadcasting, recording outfit, kicked off with Municipal Judge Jacob M. Braude refereeing a discussion between Dr. Helen Wright, U. of Chicago's School of Social Administration; Rev. Bernard Brogan, Catholic Welfare Bureau; and Mrs. Ruth Harris, who has found homes for a number of deserted moppets.

Airers have been approved by United Home Finding Service, an organization including 13 welfare agencies. *Mike.*

"PREMIER"
With Jack Curtis, Diana Scott, Martina Lawrence, Michael Pober, Michael Blair, Sterling Cheseldine, announcer
Writer-Producer: Edward Ludlum
15 Mins.; Tues., 10:30 p.m.
Sustaining
WEVD, New York

Although series carries the overall title of "Premier," each airing is a separate and distinct dramat. Stanza caught recently was adapted by Edward Ludlum from story of Margaret Prescott Montague. Former also directs the series.

Plot revolved around a pitch to point up the better understanding gained via the war between Britain and America through fraternization of the Jerrys and the Yanks. Yank leftenant, as they call them over there, has been sent to spend his furlough with his British buddy's family. Upon arrival there is a seemingly icy reception from parents but they take him in and do as best they can. He'd be very ill at ease if not for the blind brother of his chum, who takes a shine to him. Upon leave taking he meets the gal his chum had hoped to marry and also learns that his pal had been killed

(Continued on page 36)

JACK STECK
Master Showman
becomes Program Director of WFIL

Once again WFIL leads the way in progressive radio station operation. Believing that radio entertainment is largely show business, WFIL appoints as its Program Director, Jack Steck—a master showman.

Jack Steck has been a vaudevillian, a stock company juvenile, author and producer of two successful plays, and master of ceremonies at famous night clubs. Steck started in radio in the "crystal set" era. Since that time he has produced and directed many "big time" radio programs and stage presentations.

Looking to the future—when television brightens every radio home, Steck's vast experience in producing shows of wide visual appeal will be turned toward the presentation of outstanding video programs.

Jack Steck currently produces, directs and emcees "Hayloft Hoedown" coast-to-coast American Broadcasting Company program Saturdays at 10:30 PM E.W.T.

IN PHILADELPHIA **WFIL** MEANS PROGRESS and PUBLIC SERVICE

Represented Nationally by THE KATZ AGENCY

Scores of powerful locomotives like this one operate in Utah on four trunk line railroads. Through this state goes 70% of the nation's enormous wartime rail traffic from the east to west-coast ports.

Approximately 20,000 Utah residents work for the railroads. They receive about $50,000,000 a year in wages and salaries—nearly $1,000,000 a week. This spendable income is an important factor in Utah's business vitality.

Local Advertisers Know

KDYL Brings Results

Railroad men and their families look to KDYL for their favorite network shows and for local features that sparkle with showmanship. Local AND national firms know by experience that sales messages on this station bring results.

KDYL
SALT LAKE CITY
UTAH'S NBC STATION

National Representative:
John Blair & Co.

WHAT ARE THEY SAYING ABOUT WNEW Programs?

Here's what Ohio State University Institute for Education by Radio had to say about some of the more recent regular programs over WNEW. Most of these shows have gone on the air since VARIETY headlined "HEP INDIE DOES TOP PROGRAMMING JOB"!

"THESE ARE YOUR BOYS"

"Program punch" . . . *"Good continuity"* . . . *"Series should have wide, enthusiastic, appreciative audience"* . . . "Station is to be commended for giving of its time and talent to the necessary planning."

"WOMEN OF THE WORLD"

"Definitely a contribution to women's radio" . . . "should be of value in establishing better international understanding" . . . "Well organized material, comprehensible, graphic."

"COMBAT CORRESPONDENT"

"The honest but dramatic approach of this series to the realities of war in the Pacific is the sobering influence the American people need in these times" . . . "Entire production sensitive and unified."

"INTERNATIONAL QUIZ CONFERENCE"

"A unique, thoroughly engrossing quiz show. Objective of the series is challenging, and the station is to be highly commended for the vision and idealism of planning."

"PULPIT IN A FOXHOLE"

"This program has an inspirational quality which is seldom attained in religious broadcasts." . . . "If this program is a documentary, let's have more of them!" . . . "Script beautifully written."

"NEWS PARADE"

"Script Beautiful" . . . *"Moods are intricately built and sustained."* . . . "This is a supremely effective program. There is not a single discordant element. Every feature makes for unity of effect."

"RED ROBIN PLAYHOUSE"

"Very superior series" . . . "aimed at a very specialized listener-group—those children of preschool age and first and second grades" . . . "The stories represent excellent choices, and music is very attractive."

"BEHIND THE CURTAIN"

"An extremely novel and refreshing music program" . . . "There is an element of suspense in the show entirely lacking in most musical programs" . . . "Good production and engineering."

"AROUND THE WORLD IN THIRTY MINUTES"

"Authoritative" . . . *"Extremely well planned"* . . . "Production excellent" . . . "Program is important, simple, vital."

Those are kind words. Especially to the program, script and production people who have made these shows possible. Yet it's all in a day's work, for a station is only as good as the program it offers. The many new programs now in preparation will adhere to the same high standards . . . for we are determined to enhance our reputation as—

"The station listened to by more people than any other non-network outlet in the country."

WNEW

1130 ON YOUR DIAL

NEW YORK 22, N. Y.

TEN THOUSAND WATTS — ON THE AIR TWENTY-FOUR HOURS A DAY

REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

FM Seen as Sesame for Whole New School of Writers, Announcers, Etc.

Chicago, Aug. 7.

New developments in frequency modulation broadcasting and the addition of thousands of new FM stations after the war will result in hundreds of positions for dramatists, announcers, actors, continuity writers and musicians, in the opinion of William McGuineas, commercial manager of WNGB, WGN's FM station here. Although these new jobs in radio may not be available on a large scale for another year or two, he pointed out that those with radio ambitions should prepare now by enrolling in accredited school and college radio courses and by studying current broadcast methods and trends.

McGuineas predicted that there would be between 2,000 and 3,000 stations on the air after the war, against the present approximate 900, and although the new FM stations will be connected by telephone lines or by a system of relay stations for network broadcasting, the individual station would still have to have its local programs and staff, so that much additional radio personnel will be needed in cities and towns all over the country in the near future.

Spaulding Bankrolling Forest Hills Matches

A. G. Spaulding has worked out a deal whereby it'll sponsor the Forest Hills, N. Y., tennis matches next month (Sept. 2-3). WNEW (N.Y.) will be the key outlet, station in turn feeding the broadcasts to other indies, including WQXR and WHOM in N. Y. About 80 indies around country reported included in deal.

Sportscaster still to be set.

UNITED REXALL DRUG CO
Friday—CBS—10 p.m., EWT

Mgt.: LOU CLAYTON

'Six Flats' Brings 14

After playing Benny Goodman's "Six Flats Unfurnished" on his WNEW "Music Hall" program last week, speaker Jerry Marshall asked his listeners if they knew of one available flat unfurnished, two and one-half rooms, to call him immediately. Fourteen telephone calls came through, 13 of which wanted to exchange apartments. (Marshall, however, lives in a hotel room.) Another wanted to share his apartment.

So the guy's still jockeying around for a two and one-half room apt.

Bob Coleson Vice Jackson As Deputy OWI Radio Chief

Washington, Aug. 7.

Robert Clark Coleson, formerly West Coast radio chief for the Army's Bureau of Public Relations, will replace Cornwell Jackson as Deputy Chief of the OWI Radio Bureau, with offices in Hollywood. George Ludlam, the agency's radio head, revealed here Friday (3). Before going to the Coast, Coleson had produced and directed "The Army Hour" and supervised "Command Performance" in Washington.

Jackson, former radio and story manager for Berg & Allenberg, has resigned but has not announced his plans for the future.

Arthur Simon's Switch

Chicago, Aug. 7.

Arthur Simon, for a short while sales promotion manager of Station WIND here, has been named national sales manager of the North Central Broadcasting System with headquarters in New York. Simon took over his new duties yesterday (6).

Before joining WIND several months ago he was for seven years general and commercial manager of WPEN, Philadelphia, leaving the outfit when it was purchased by the Philadelphia Evening Bulletin. At one time he managed WOV, New York City, and was associated with NBC.

IT'S THE STATION THAT MADE ME A HOME OWNER

When it seemed to us
that Uncle Sam's
G. I. home loan idea
needed to be put
into one syllable words,
we planned carefully
a series of programs
conducted by loan experts,
coached by radio experts.
It is this sort
of helpful service
that has made fast friends
for the Friendly Station,
and belief in the things
we say and sell.

CLEVELAND'S
WGAR
THE FRIENDLY STATION

FREE SPEECH MIKE — RADIO'S 12th ANNIVERSARY

Radio Reviews

Continued from page 34

in action even before he arrived and that the folks withheld info so as not to gloom up his visit. It's all adjusted before sign off.

Ludlum turned in an adequate script and paced direction in proper tempo. Cast also was adequate, especially good performances being contributed by Jack Curtis, Martina Lawrence and Michael Pober.

Edba.

JACK ARTHUR
Writer: Jack Arthur
Producer: Maurice Robinson
15 Mins., Mon. through Sat., 3:15 a.m.
Participating
WEAF, N. Y.

The only alteration on this program is the replacement of the singing emcee. Jack Arthur serves that purpose quite adequately. In addition to his singing chores, he does what his predecessor, Robert Q. Lewis, did—keeps listeners posted on the time, the weather and a few commercials, all interspersed with a few songs. Arthur's speaking voice is an improvement over Lewis', who usually sounded as if the program's time was too early for him.

Songs aired are in yesteryear's vein: "In the Good Old Summertime," "It Had to Be You," "Give Me the Moonlight," all sung in a brief, snappy style. Commercials favored Colgate's Supersuds, RKO's "Wonder Man" and "Along Came Jones."

Radio Followup

Ray Henle and Dr. Frank Kingdon turned in their initial pinch-hit job for Walter Winchell on the Jergens Journal-ABC program Sunday night (5) (while WW takes an August hiatus), with the duo ably taking up the cudgels (Henle on the repertorial; Kingdon going to bat on exposing home-front menaces). Henle was apportioned the first half; in place of the staccatoed Winchell brevities, Henle's more measured delivery appeared to effect fuller newscasting. Eminently qualified by virtue of his own outstanding liberalism, Kingdon, taking over the after-middle-commercial semester, picked up where Winchell left off on Bilbo and, going a step further, laid the onus on the Senate body (with the single exception of New Jersey's H. Alexander Smith) for not repudiating the Mississippi mud-slinger. He saw the whole Bilbo question as an immediate challenge facing President Truman upon his return. Chalk it up as a smooth-running news reporting, hard-hitting, clear commentary that makes Jergens' summer editions a top-rating program.

"Hometown," general title of a play list authored by Bernard Braden, actor-writer-producer of the Canadian Broadcasting Corp., got a heavy slapping in "Variety" on its teeoff. The initial show deserved it, and more, but since then the Braden scripts have been getting much better. Latest (30) was a bright tale of a boogie keypounder who torched for the band's canary, lost her, became a blues player. Not only was the casting and acting okay, but the sock piano of Lou Snider (a new civilian) made the bit a boff 30 minutes. Snider is ex-air force. Austin Willis, in a lead part in this episode, is just out of the Navy where he did some radio work, mainly in the Victory Loan air series. "Hometown's" system of brief biogs of lead players at the end of each stanza getting listener kudos.

After five years of producing and writing the same series, "Crime Doctor," it's small wonder that Max Marcin doesn't put his tongue through both cheeks at once. Yes, the suspense seemed to have worn off the particular tale that the former police reporter chose to produce in Sunday's (5) commemoration of the program's sixth birthday. It was all about car snatchers and a murder, but it all happened too lackadaisically for punch. However, due to the rather lethargic attitude of the performers, some unintentional bits came off as comedy.

The voices of House Jameson, Walter Greaza, Ed Jerome, Edith Arnold and Frank Readick were there but the spirit was lacking. The only dramatic thing that must have impressed the listeners was Johnny's calling for Philip Morris at the top of his voice.

Radio literally knocked itself out to do honor to the U. S. Army Air Forces last week, when the outfit's 38th anniversary was observed on the air. But it took Arch Oboler to bring off the honors. For his regular weekly Thursday night stanza (2) he wrote, produced and directed a stock piece which started out by being called "Great Day," got onto the air under the title "Parade," but ended up, by whatever name, as impressive radio, mature in concept as well as in execution.

Burden of the story was a moppet's search for her daddy, a flier, whom she hoped to locate in a parade of returned airmen. Of course he wasn't there. Implication was that he'd been killed. But a colonel (Van Heflin) put over the idea that her pop was there just the same, in the unfinished job his comrades have yet to do.

For most of the half hour, the physical business of the soldiers' parade was projected with such forceful impact, through beautiful integration of music, sound and voices, that one felt the top job was being done by the engineers and soundmen, rather than by Oboler or the actors. Oboler gave his technicians due credit at end, which was certainly deserving. But in retrospect, one can't help feeling that the show was actually the airmen's—as Oboler wanted it to be. Which is, in turn, a tribute to Oboler himself.

'Red' Foster New Prexy Of Toronto Radio Execs

Toronto, Aug. 7.

Harry E. "Red" Foster, of Foster Agencies, was elected president of the Radio Executives Club of Toronto at its annual meeting. He succeeds C. W. Wright, club's founder and prexy for past two years.

Wright stays on the board as past president. New appointees to officiate: Walter Elliott, of Elliott-Haynes, Ltd., chairman; Arthur Benson, Canadian broadcaster, secretary; Walter Enger, of McKim Advertising, Ltd., treasurer. Other committees: membership chairmaned by Jim Knox of Horace N. Stovin Co.; speakers by Hal. B. Williams of Dominion Broadcasting; publicity by Sid Lancaster of Radio Representatives, Ltd.

Atlanta Journal, Emory U. Sponsor Concert Series

Atlanta, Aug. 7.

A new series of radio concerts, sponsored jointly by the Atlanta Journal and Emory University, preemed here last Sunday (5) over WSB. Orch was conducted by WSB's musical director, Albert Coleman, and originated from Glenn Memorial Auditorium on the university campus.

Preem had Cpl. Lawrence Davidson, formerly of Chi Opera Co., as guest soloist and included works by Grofe, Tschaikowsky and Pierne.

Series will extend into the fall.

Done With Mirrors

Frank Kingdon, who's subbing for Walter Winchell on ABC (Blue) in August, has been booked by Carl Mark, of Al Paul Lefton agency, for a tricky sked which will require advance recordings, shipment of platters by airplane, and live feeds.

Kingdon's new contract, for 52 weeks, puts him on two ABC stations, WXYZ, Detroit, and WFIL, Philadelphia, for evening quarter-hour stints. He already works Sunday a.m. on WOR, N. Y., and this month Sunday nights out of WJZ, the Blue flagship, as well as Tues.-Sat. cross-the-board, 10:30-10:45 p.m. over his "home" station, the N. Y. indie WMCA, for Crawford Clothes.

Now he will broadcast over WXYZ, 7:15-7:30 p.m. Mon.-Fri.; and over WFIL, Sun.-Thur. He'll be fed live to the Philadelphia outlet, and by platters to Detroit—with each of these remotes being provided with two stand-by records weekly for use in case of mechanical or transportation snafu. Sponsors on the new spots are Crawford Clothes.

Kingdon's take from his four bookings—WOR, WMCA, WXYZ and WFIL—comes to about $750 a week. In addition, he's getting 1G a night as sub for Winchell.

Cedric Adams

Continued from page 30

between KSTP and WCCO to cop the bulk of the 12:30 p.m. news listening-in audience. Adams has had an amazingly high listener rating for his WCCO sponsored 12:30 and 10 p.m. newscasts.

Now KSTP, the NBC station, is furnishing opposition for Adams. They've pitted their ace announcer and newscaster, Clellan Card, against him at 12:30 p.m. and they're using 24-sheets on the billboards, newspaper ads and frequent spot announcements to try to wean away part of the huge Adams audience and get it to tune in on Card. The Card program also is sponsored.

Adams has been with WCCO during his entire radio career. It was reported that KSTP last year offered him $50,000 a year to broadcast exclusively for it and that he turned the offer down.

DELAY CLEAR CHANNEL HEARING UNTIL OCT. 3

Washington, Aug. 7.

Because the scheduled date, Sept. 5, coincides with the date for the Third Inter-American Radio Conference at Rio de Janeiro, the FCC announced Friday (3) that it has again postponed the clear channel hearings.

The new date is Oct. 3.

NBC's Syndicated Series Of 78 Van Damme Shows

Chicago, Aug. 7.

For the first time since it was organized, the NBC Chicago recording division is producing in its entirety an NBC-syndicated series of 78 quarter-hour programs featuring the Art Van Damme Quintet and songstress Louise Carlyle, to be released the latter part of this month.

Series is being directed by Parker Gibbs, NBC central division production man; is being announced by George Stone, NBC announcer, with scripts by Robert Carman, NBC assistant continuity editor. Cutting is under the supervision of Frank Chizzini, manager of the Chicago recording division, assisted by Bert Wood, assistant production director of the NBC New York radio recording dept.

BEN KAPLAN'S AIR COLUMN

Providence, Aug. 7.

The broadcast edition of Ben Kaplan's syndicated radio column, "For the Love of Mike," took to the air Friday (27) over WPRO, Providence. Sponsored by Silver Top, eating places in Providence and Pawtucket. It is being heard three times weekly, Mondays, Wednesdays and Fridays at 5:30 p.m.

Kaplan, whose column is nationally released by Bell Syndicate, recently resigned as radio editor of Providence Journal and Evening Bulletin.

When it's time to speed merchandise across the country, time buyers turn to Weed & Company for aid in locating good times on good stations. Weed men are thus able to "highball" a train of contracts into the hands of Weed-represented stations.

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Spot Talent Ride Gravy Train

Continued from page 29

payment," which many entertainers who made spots two, three or more years ago are still receiving—and re-receiving every six months. Some of them have been in the armed forces since 1942, but no matter how long they've been in or where they are the old royalties keep coming in.

Like everything else in show biz, of course, this perpetual motion angle hinges on whether or not the spot is a clickeroo, but enough of them have gone over to cue the fact that as much as 70% of the salaries of many w.k. radio characters is derived from working on spots. To cite an example, a Chi announcer paid income tax on $63,000 in 1944, most of which came from spots!

Above mentioned wage figures, of course, are all AFRA scale, so they don't look too impressive. However, it should be remembered that the bigger the name, the bigger the check. On the other hand, another not too wellknown Chi announcer is making between $600 and $700 a week. Reason: He makes hundreds of spot announcements a month for a large baking concern ad agency which sells them all over the country, mostly to small stations.

To get downright specific, Little Jackie Heller flew in to Chi from a date in Pittsburgh recently to record 48 spots for the same bakery outfit. In three hours and 40 minutes he made $1,000. Including rehearsals, the whole job took less than five hours.

Discers like W. E. Long Co., NBC's Thesaurus Library, Jimmy Jewell Productions, United Radio, Neblett Productions, etc., report that every big booking office in the country—William Morris, MCA, General Amusement Corp., Frederick Bros., etc.—all of whom are finally hep to the easy gravy accruing from spots, are submitting all their headliners to the spot makers.

And are they worrying about their acts becoming deglamorized by singing a jingle about a goiter cure or a loaf of bread? Not for 1G for a few hours' work—plus repeat payments—they're not! Besides, the discers are beginning to make it tough for them (something that always intrigues booking offices), as most of the platterers are away ahead of schedule anyway.

A clue to the fact that they've got a big backlog of platters might be considered a sad commentary on insiders in the biz, who are letting outsiders get in ahead of them. Christine Ryman Pensinger, home economics director for Chi's largest department store, is an example of the latter. Gal was "discovered" for spots by a booking agent here, who sold her to a discer on an inclusive year's contract last week.

A large number of performers, however, are currently doing all right for themselves in the field. To name a few:

Milton Cross, Murtah Sisters, Frank Gallup, Two-Ton Baker, Nick Lucas, King's Jesters, Carolyn Gilbert, Dinning Sisters, Jim Campbell, Val Sherman, Franklyn MacCormack, Harlow Wilcox, Wendell Hall, Don Wilson, Bill Goodwin, Ted Meyers, Three Romeos, Nancy Martin, Elmo Tanner, Prairie Ramblers, Ken Carpenter, Fran Allen, Ben Grauer, Truman Bradley, Ken Niles.

Payoff is seen in the fact that Cross, Grauer and Carpenter, for instance, have made in the neighborhood of 200 spots apiece so far—for just one firm. Gallup has made 150; Niles, 350; Baker, 700 (one of the top figures), etc. Cross, Grauer and Gallup were reportedly more surprised than they ever were before in their years in the business to receive a couple G apiece for a few hours of platter-making.

There's an interesting reverse switch to the story. To point up fact that it works backwards too, it may as well be pointed out that one act first came into national prominence about six years ago solely on the strength of its "Tut Tut Butternut" transcriptions. That would be Spike Jones and His City Slickers. Ted Meyers, West Coast announcer and winner of the H. P. Davis Award for the last two years, also started on spots, gaining fame since as a newcaster. Meyers has made over 5,000 spots for one company. All of which would seem to indicate that the platter road can become a highway to the bigtime.

Widest open field in the business today? Could be.

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CROSLEY SHELVIDOR
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Cincinnati
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Currently conducting, arranging and composing for the NASH-KELVINATOR Radio Show. Sundays, 4:30 to 5 P.M. E.S.T. on ABC.

Returning to RALEIGH ROOM, starring HILDEGARDE, Tuesday, September 11, 10:30 P.M. EST, on the Red Network.

Personal Manager: ANNA SOSENKO
Exclusively Booked by MUSIC CORPORATION OF AMERICA

Monitor Views the News Via Interpretative B'casts

Boston, Aug. 7.

Christian Science Monitor inaugurated interpretative news broadcasts yesterday (Mon.) on WCOP to be heard Monday through Saturday, 6 to 6:10 p.m.

Next Saturday (11), the Monitor will open a program 9:30-9:55 p.m., calling in its correspondents around the world.

Radio's Come-Uppance

Chicago, Aug. 7.

With the field of electronics, including radio, television, FM and radar, having been expanded and developed on a large scale for war purposes and showing a promise of further growth during peace times, the radio industry will have a payroll in the near future almost equal to the 5,800,000 directly or indirectly employed by the automobile industry, according to Joseph Gerl, president of the Sonora Radio and Television Corp.

"When we take into consideration that we probably will have as many as 3,000 new FM stations, 1,000 television stations and considering the growth of radio service shops, phonograph record shops, radio and television set manufacturers, we may reasonably expect," he said, "by the same ratio which held in the automobile business, that as many as 4½ million persons will be engaged in the manufacture, sales, servicing of radio-television sets, and in the broadcasting and telecasting stations."

AVCO Okay

Continued from page 31

duct." The meeting at which this guarantee was underwritten took place in Kurt Von Schroeder's home in Cologne.

But Helmut W. B. Schroeder, son of Baron Bruno, who inherited the presidency of the N. Y. and London Schroeder interests which backed Emanuel, is British-born, while Emanuel is American-born. No one has accused these men of direct connection with the German and Nazi Schroeders. However, in 1940, after Great Britain was already at war with Nazi Germany, the City of Berlin appointed a fiscal agent in New York for a gold bond issue paying 6½% interest. That agent was the New York branch of the London Schroeder house.

SEC's '43 Opinion

The tie-up between the Anglo-American Schroeders and Emanuel extended far beyond the origin of AVCO. According to the U. S. Security Exchange Commission (SEC): "The Schroeder interests in London and New York have worked with Emanuel in maintaining a dominant position in Standard affairs." That opinion was voiced by the SEC in Jan., 1943. Emanuel is now the head of these "Standard affairs," which is the Standard Power & Light Co., of which he is president and a director.

Viewing all of these financial ramifications, and many more so complex that they are difficult to trace even through financial directories, the radio industry wondered what the FCC had in mind when it acted as if it had to approve the AVCO deal in a hurry.

The only part of the AVCO-Crosley deal not finally decided is Crosley's bid for WINS in N. Y. The rest has the FCC's seal. The fact that only one vote separated AVCO from defeat was noted as of only some interest. The freshman of the commission, former Gov. William H. Willis of Vermont, who was sworn in only on July 12, cast the deciding vote. With him for the deal were Chairman Porter and Commissioners Denny and Jett. Opposing were Commissioners Walker, Wakefield and Durr.

But exactly why some were for and some against the deal is not known yet. The commissioners voted first, and are to follow with their justifications in due time.

Meanwhile, radio looks at the AVCO setup, eyes old ideas about radio being a public service, and wonders. One radio station manager, of an influential indie, said:

"All I'd like to know is: Where were the civil liberties people and others who should have interested themselves in the case. Not a single opponent appeared before the commission to object to the deal. I happen to know that the American Civil Liberties Union was aware of the facts and implications in this case. But apparently the summer doldrums hit everybody."

Sports Gabbers Wow Army Wounded; Platters Offered to Navy, Marines

Platters recorded by the Sports Broadcasters Assn. for special use in military hospitals have proved so popular that the Army Special Services is now pressing 1,000 of each waxing, and has proposed to the Navy and Marine Corps that the records be distributed to service hospitals all over the world.

Each record consists of a resume of present sports trends, an interview with an outstanding sports personality, and a dramatic narration about a "sports thrill of yesteryear."

Members of the association who have waxed platters thus far include Bill Slater, Ted Husing, Red Barber, Tom Slater, Don Dunphy, Clem McCarthy, Stan Lomax, Bill Stern, Harry Wismer and France Laux.

The Assn., incidentally, has elected Bill Slater prez, Red Barber and Bud Watson as veepees for the coming year. Henry Viscardi is secretary; George Schreier, national secretary, and Jimmie Dolan, treasurer.

Husing was named membership committee chairman, and Sylvan Taplinger heads the committee in charge of hospital recordings. Other committees consist of: Awards, Barber, Lomax and Dunphy; program, Tom Slater, Stern and Lomax; public relations, Dean Miller, Andy Lang, Irwin Rosee and Ed Wilhelm.

WWJ's Industry Salute

Detroit, Aug. 7.

WWJ has produced a 15-minute platter, titled "On the Air," which is a transcribed history of radio's 25 years of activity.

Waxing is being distributed to 350 stations as a one-time sustainer. Show has a break provided for individual station's local promotion.

PAT BUTTRAM HURT IN CHI AUTO CRASH

Chicago, Aug. 7.

Pat Buttram, 30, National Barn Dance comedian, suffered several lacerations and severely bit his tongue last Friday night (3) when his automobile collided with a car driven by Walter Roy, assistant director of recreation for the Chicago Park District. Buttram's car was wrecked, but the accident did not interfere with his appearance on the radio show the following evening.

To make it worse the radio comedian was arrested on charges of driving without a driver's license and failing to have a safety sticker. He was released on a $25 bond pending a hearing on Aug. 9.

Jingles to Shingles

Pittsburgh, Aug. 7.

Reed Kennedy, after two years as a network vocalist in New York, where he was spotted on several big-time commercials, has returned to Pittsburgh. He's going into the building supplies business with his two brothers, George and Delmont.

Rideout Weathers 1st 20 Years

Boston, Aug. 7.

E. B. Rideout observes his 20th anniversary today (Tues.) as staff meteorologist with WEEI, which boasts being the only station in the country with its own private weather forecaster.

During the 20 years, Rideout has been under continuous sponsorship with the exception of the blackout during the early war period when his air forecasts were silenced by Government restriction.

Colgate's 'Romance' to Coast

Colgate is moving "Theatre of Romance" from N. Y. to Hollywood for the new season beginning Sept. 3.

Show gets a hypoed budget for the booking of picture stars and a producer is now being set by Carlton Alsop, director of radio for Sherman & Marquette.

ARE YOU LOOKING FOR A NETWORK WINNER?
Investigate
QUIZZER-BASEBALL

The popular audience participation quiz session that pitches questions of general family interest to the exciting tempo of our National pastime.

NOW IN ITS 434th
Consecutive Sponsored Broadcast
On KFH Wichita, Kansas

Represented by
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M. M. Mendelsohn, Transportation Bldg., Chicago 5, Illinois

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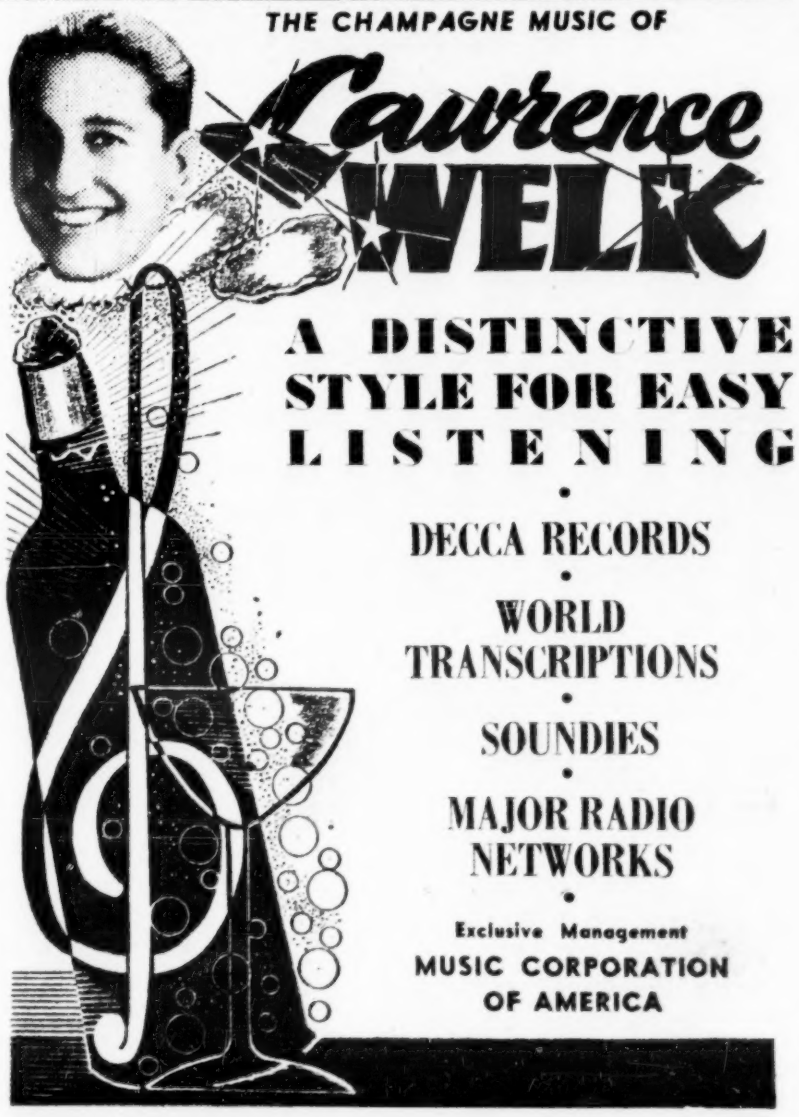
Theatrical, Radio or Ad Agency—in New York, who requires a seasoned hard-hitting assistant to relieve him of all unpleasant detail——

Write to Box 15, Variety, 154 West 46th Street, New York 19, and meet an honorably discharged soldier who has all the necessary prerequisites, and will quietly and capably render you invaluable service.

THE CHAMPAGNE MUSIC OF



A DISTINCTIVE STYLE FOR EASY LISTENING

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WORLD TRANSCRIPTIONS
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Exclusive Management
MUSIC CORPORATION OF AMERICA

OPA Officials Meet With Recorders In N. Y. on Disc Price Regulation

Office of Price Administration officials and executives of the various recording companies met last week (2) in New York on schedule, without much being arrived at in the way of regulating the number of 35c, 50c and 75c discs each company should produce. It's felt by the record company attendees at the meeting that their arguments that records are entertainment, and as such should not be regulated as to retail price since theatre admissions are not, may induce the Government men to allow them to maintain the status quo.

If this occurs, it's said, the smaller companies not in existence before the war, hence not obliged to devote a certain amount of production to 35c sides, will benefit more than the bigger companies, who are distributing a certain amount of the cheaper sides at a claimed financial loss per record, as a means of satisfying OPA demands.

It wasn't until approximately two months ago that the OPA began investigating the recording business and its wholesale and retail prices. After the war started, all companies were forced to boost prices by the expedient of shifting lower-priced artists to higher-priced labels. OPA okayed these moves, but insisted each company turn out a minimum number of the cheaper pressings annually. Agency felt this wasn't being done, but when shown the production costs problems by disc execs, agreed to a committee of recording men who were to draw up a plan under which production would be more evenly spread over various priced labels. This plan was said to have been outlined at last week's meeting.

Popular Record Album-of-the-Month Club, Inc., chartered a business in albums of popular songs, with offices in N. Y. Directors listed as B. Bernard Kreisler, Edward H. Kreisler, attorney Arthur Block, all N. Y. Classical Record Album-of-the-Month Club chartered by the same directors.

Dick Stabile's Divorce Suit

Dick Stabile, former bandleader, who has been in the Coast Guard for the past two years or so, has filed suit for divorce in N. Y. against his wife, Gracie Barrie. His divorce papers assertedly ask $100,000 damages for Miss Barrie's use of his theme song, during the period that she fronted his band after he went into service.

Tune mentioned is said to be the "I'm Taking Over" idea with which Miss Barrie introduced the band, but this number, published by Bourne, Inc., lists Vee Lawnhurst, Tot Seymour and Miss Barrie herself as the writers.

MAJ. GLENN MILLER'S BIG AEF BAND HOMING

Major Glenn Miller's American Band of the AEF is due to leave Le Havre, France, tomorrow (Thurs.) or later this week. It is being returned to this country by boat. What duties the large orchestra, now under the direction of Sgts. Ray McKinley and Jerry Gray, will assume once back in this country is not known.

Major Miller, who disappeared while on a flight from England to Paris last year, is still missing and presumed lost.

Oberstein to Chi On Initial Discing Supervision

Eli Oberstein, who took over last week as head of RCA-Victor artists and repertoire, goes to Chicago late this week to supervise his first recordings for the company. He'll work with Charlie Spivak on four tunes assigned that band.

Recording will be done Monday (13).

Johnny Long Style Switch Also Alters Booking Sked

Johnny Long's recent switch back from a heavy swing style to his old sweet-swing method in some cases will alter the type of job he plays. Last time out in Chicago, he worked the town's biggest jump band spot, the Sherman hotel. Now he's booked to follow Wayne King into the Edgewater Beach hotel, Aug. 31 for four weeks.

Long returned to his original style about six weeks ago. Following the Edgewater job he'll go into the New Yorker hotel, N. Y.

Majestic Records In Bid for Disc Jockey Attention Via Intros

Majestic Records is trying a new stunt designed to provide disc jockeys throughout the country with personalized introductions to recordings by their artists. As each Majestic name comes into the studio henceforth to cut new material they will make a series of six varied introductions, cut into one platter. These will not herald any particular tune, but will be worded to intro vocalists, other solos, etc. Six will be on one disc, and properly noted, then shipped to all record jockeys.

So far, only Louis Prima has made discs of this sort for the company, but all other artists will do them.

Blue to Share Band Pickups With Rival Nets

Frank Dailey's Meadowbrook, which opens next week (14) with Harry James' orchestra, will deliver more network radio time to bands working it than ever before—14 half-hours in all. Dailey completed a deal with the Blue network earlier this week that will give him six half-hours weekly on that chain, plus five CBS shots and three on Mutual.

This marks the first time that the Blue has consented to sharing pickups with rival nets. In the past, the only spot the Blue has gone into in competition with CBS, Mutual, or NBC, has been at the Pennsylvania hotel, N. Y.

Lineup of Bands for Fall Dates In N. Y. Completed; 400 Gets Cream

ASCAP's Neb. Bid

Omaha, Aug. 7.

J. M. Collins, representative of the American Society of Authors, Composers and Publishers, is in town to start the signing of local music users to ASCAP contracts.

He followed closely on the heels of the complete repeal of this state's anti-ASCAP law, which kept music users hereabouts in legal hot water for several years.

H'WOOD PALLADIUM ASKS U.S. QUIZ ASCAP

Hollywood, Aug. 7.

Maurice M. Cohen, operator of the Hollywood Palladium, has asked the Department of Justice to investigate the dispute between the dancery and the American Society of Composers, Authors and Publishers.

Palladium complains that ASCAP is charging higher performance license films out of proportion to those of other ballrooms in the same class.

AFM and Legion Dispute Maintains Status Quo

Omaha, August 8.

Status of the hiatus between American Federation of Musicians local 70 and American Legion Post No. 1 is still uncertain, although national representative Bagley, for chief Petrillo, has been here working on matters. Situation now stands thus: no music from unions in any of the Legions' spots, hence ousting of vaudeville and dancing only by juke box.

Sore spot still pay and hours.

Name band picture in N. Y. hotels and night clubs in the fall is almost completely in focus. As expected, the topmost outfits have been corralled by the 400 Club, high-salary operation opened last February with Tommy Dorsey's orchestra, which reopens it for the winter Sept. 6.

Latest hotel booking puts Shep Fields orchestra, now overseas for the USO into the Roosevelt Grill for four weeks opening Sept. 19, followed by the annual winter run of Guy Lombardo. It's Fields' first shot at a major N. Y. hotel with his all-reed band. Lombardo, who hasn't missed a fall opening at the Roosevelt in years, will be tied up until October.

One remaining booking to be cleared up, may put George Olsen's orchestra, now at the Waldorf Roof, into the Biltmore. If the deal is set, it will involve a long-term contract.

Fall bookings and succeeding bands already booked, follow:

400 Club—Tommy Dorsey, Sept. 6; Woody Herman, Nov. 22; Jimmy Dorsey, Dec. 20 or 27.

Pennsylvania hotel—Stan Kenton, Sept. 10; Frankie Carle, Oct. 16; Les Brown (deal not completed; early December).

New Yorker — Johnny Long, Oct. 12 (not definite).

Commodore — Vaughn Monroe, Sept. 27; Charlie Spivak, Nov. 22.

Waldorf—Emil Coleman, indefinite (early Sept.).

Biltmore—Bob Grant, Aug. 23; George Olsen (early Sept.).

Roosevelt—Shep Fields, Sept. 19; Guy Lombardo, indefinite (late October).

Lincoln—Art Mooney (current).

Zanzibar — Duke Ellington, Sept. 11.

Meadowbrook (Cedar Grove, N.J.)—Harry James, Aug. 14; Johnny Long (not certain); Louis Prima, Sept. 11; Randy Brooks, Oct. 9; Tony Pastor, Oct. 25; Sammy Kaye, Nov. 28; Stan Kenton (not certain), Dec. 25; Tommy Dorsey (not certain); Frankie Carle, Feb. 19; Woody Herman (not certain).

In the Spotlight

IRVING BERLIN'S

HOW DEEP IS THE OCEAN

And

The Newest Jump Hit

By SAM H. STEPT

I WAS HERE WHEN YOU LEFT ME

(I'LL BE HERE WHEN YOU GET BACK)

IRVING BERLIN, INC. · 1650 BROADWAY, New York · DAVE DRYER, Gen. Prof. Mgr.

MUSIC BIZ IN POSTWAR REVAMP

Big Gift Payoff to Names

Idolatry of kids for their favorite bandleader or singer seems to be taking a new tack currently, based, perhaps, on the war's booming of their own or family income. At any rate, maestros and singers lately have noticed a big increase in the amount of presents they receive from fans. This sort of thing has always occurred to some extent, especially from fan clubs, but the manner in which their followers are showing more material methods of expressing loyalty is confounding some names.

Few weeks ago, at the conclusion of Louis Prima's run at the Strand, N. Y., the leader almost needed a special car to tote away his "loot." He had handed to him across the footlights and delivered to his dressing room all sorts of presents, including wallets, bracelets, ties, etc. Peculiar angle of the practice is that virtually all of the articles are reasonably expensive.

ASCAP Directors to Tackle Tele Problems in N. Y. Tomorrow (Thurs.)

Special meeting of the board of directors of the American Society of Composers, Authors and Publishers has been called for tomorrow (Thurs.) to dope out the society's plan of action in regard to television. Board members will meet with a committee named months ago to study the television problem and its many facets and recommend a path for the Society's dealings in the as yet undeveloped field.

Problems facing the board are whether the Society itself will administer the licensing in the field or whether it will be left to individual publishers to handle themselves, much in the way film synchronization rights are secured (this is done now mostly through the Music Publishers Protective Assn.). This will hinge on whether television is decided as a "grand right" or a "small right." There are those on the board who differ in their views on the two categories and there are those who believe that ASCAP should have the rights one way or the other. However, to speculate is to anticipate a problem that ASCAP board members themselves are wrestling with.

Another item facing the board is whether, in the event the Society controls the television rights, should the income derived be placed in a separate fund or should it be poured into the general fund. All the answers obviously won't be arrived at at one meeting. The problem won't be licked for months, board members believe.

Criterion Music To Displace Capitol Songs In Titular Switcheroo

Capitol Songs, set up last year under general manager Mickey Golsen, by Capitol Records, will gradually lose its identity in forthcoming months. Criterion Music has been set up by the record company and this firm, operated by the same staff, will slowly take over all Capitol Songs activities as a means of minimizing the record company's connection with the publishing firm it owns.

When Capitol Songs was first established, there was an attempt to secure another title to avoid titular relation to the record outfit. Howver, the music publishing operation was set up in a hurry and a suitable title that was not already registered couldn't be dreamed up. Beside Golsen, Dave Bernstein and Les Reis staff Capitol and now Criterion. First songs in the new catolog are "Tampico" and "Gee It's Good to Hold You." Since its inception, last year, Capitol Songs has had two top hits, "GI Jive" and the current "Dream," both by Johnny Mercer, co-owner of Capitol Records.

T. D. Nixes Tea Tunes

Tommy Dorsey and the 400 Club, N. Y., cleaned up last week a slight difference of opinion over the playing of Saturday afternoon tea sessions. For a while there was a possibility that Dorsey wouldn't open the spot on schedule, Sept. 6.

Club's owners want to run a 1:30 to 3:30 p.m. session each Saturday afternoon. This is called for in Woody Herman's contract (he follows Dorsey), but T. D. wouldn't go for it and the idea was dropped as far as he's concerned.

Krupa Overseas After N. Y. Cap Booking

It's now definite that Gene Krupa's orchestra will go overseas for USO-Camp Shows in the fall. Krupa and his men last week took physicals in preparation for the trip, which will start immediately after his date at the Capitol theatre, N. Y. Latter is due following the current "Anchors Aweigh"-Paul Whiteman bill.

Charles Ventura, Krupa's featured tenor sax, will not make the trip. Neither will a couple of brass men. Ventura's plans aren't definite.

Musicraft Owners Split Interests

Four partners in Musicraft Records and the various music publishing companies affiliated with that company, have worked out a split of their interests. Irvin R. Gwirtz, who was treasurer of Musicraft and a 25% owner in the works, has sold out this holding and in turn bought out the interest of the other three in the Chelsea, Viking and Saunders publishing firms.

This leaves Paul Puner, Oliver Sabin and Albert Marx, former partners with Gwirtz, holding the recording company itself and Century Music, a fourth of their publishing houses. Gwirtz has also purchased from them four distributing corporations for Musicraft discs, one in Philadelphia, N. Y., Chicago, and the Coast. He also purchased the N. Y. building housing Musicraft's headquarters.

Gwirtz is also the owner of two fiction publishing companies, Lion Sales and Lexington.

Teddy Foster's Band Of 32, London's Largest

London, Aug. 1.

The Mecca dancehall chain has placed Teddy Foster on the podium of Covent Garden in front of what is believed to be one of the largest resident bands in the world. He has 32 in his unit, composed of five sax, four trumpet, four trombone, four rhythm, a choir of eight voices—four male, four girls—and seven arrangers of which three are fulltime.

Manager Al Goodall praises the new outfit for keeping admissions at over 3,000 daily—how much over is a secret, but wartime admissions to this fabulous place are said to total "many millions." The band tries consciously for what Foster calls "a Stan Kenton" effect and is creating some comment in local musical circles for its adroit use of the choir and its slick performance despite manpower handicaps.

Foster has been a bandleader several times before but broke the stretch to do several years as a patter comic in variety. He is rated as one of England's best instrumentalists, and like many others is hoping the present band will help showcase him for an American tour.

IT'S SURVIVAL OF THE FITTEST

By BERNIE WOODS

Music trade observers, acutely aware of the possible tempest developing within the music and recording industries, are trying to conjure up a picture of events in the two industries postwar. They see a dogfight of the most violent nature, with the major and minor recording companies in their own music firms, the music companies, in turn, in their own recording companies as a means of protecting themselves to some extent. On top of that there is the various film and radio firms like Metro and Majestic in the recording business. Metro with current music company tieups. They aren't forgetting the numerous other firms like Philco, etc., which have been rumored as anxious to get into the recording field.

The picture projected by these real and expected interlocking ventures is not a pretty one. It's felt that the situation will produce a battle that will end up with the survival of a fraction of the overall firms attempted. Unquestionably, these will be the ones affiliated with the more powerful mother companies. It will probably spell the doom of all or a good part of the hundreds of small music and recording establishments set up since the start of the war.

An idea of the plans of some music publishers is in the frank admission that Edwin H. (Buddy) Morris is in the market for a recording company. He has been so interested for more than a year and, it's said, has looked into a number of setups already in operation without satisfaction. Other of the major publishing houses will undoubtedly go into their own recording if forced to as a means of exploiting their songs.

Out of all this, will come a complete remodeling of the structure of operation of the music and recording businesses, it's thought. What direction this change will take is anybody's guess. But it's made emphatic by executives who are supposed to have foresight that the music business as it is now operated will have to be revised.

BENNY GOODMAN BUYS OFF MCA CONTRACT

Benny Goodman and Music Corp. of America, after feuding for more than a year, finally severed all connections last week. Goodman paid the agency an undisclosed sum for a complete release from a contract that had until late this year to run.

Since reorganizing his orchestra the past spring, Goodman has been operating independently of MCA despite the fact that his contract was still in effect. He took on Mark Hanna as his personal manager, but continued to pay MCA commissions on all work done by his band. He's currently on a theatre tour.

Carter's Bass Player Jugged on Dope Charge

St. Louis, Aug. 7.

Winston W. Williams, 31, Negro bass player in Benny Carter's orchestra, was jugged last week by Federal narcotic agents while the band was entertaining soldiers at Scott Field, Ill., about 20 miles from St. Louis. Williams, who is alleged to have had two reefer ciggies in his possession, was charged with transportation of marijuana.

Pinch was made shortly after Williams made an air trip from Kansas City to join the band. Inability to furnish a $500 bond caused Williams to be tossed into the hoosegow in East St. Louis while a Fed g.j. makes an inquiry.

Pete Doraine has resigned as professional manager of Chelsea Music in N. Y.

Kenton, Palladium Dispute Settled, But Petrillo Sidesteps Option Issue

James C. Petrillo, head of the American Federation of Musicians, last week refused to make a decision in the dispute between Stan Kenton and the Palladium Ballroom, Hollywood, over an option contract the spot held on the bandleader. He told them both that he didn't intend to arrive at an answer and to get together and settle it themselves.

As a result, the Palladium came up a little in its figures and Kenton came down a little in his demands. He will go into the Palladium, Oct. 30 for eight weeks at $3,500 weekly, a price at which he will still lose money, all expenses considered, including the cost of interrupting his current eastern stay to return west, later to come back east.

All people involved in the dispute, including General Amus. Corp., Kenton's bookers, feel that the final settlement of the drawn-out battle was satisfactory. There were a number of conflicting stories on the facts, and the AFM itself delivered contradictory orders to Kenton at one time, one official getting one story and telling Kenton he must honor the option, and another getting a different story and advising the leader he wouldn't have to play the date.

At any rate, Petrillo's refusal to interfere indicates that the AFM has backed down on its stand of earlier this year, when it advised booking agencies that any band involved with a location date option under which it stood to lose money, could extricate itself merely by complaining to the AFM. This advice followed Tony Pastor's protest over an option on him held by Maria Kramer's Roosevelt hotel, Washington, D. C. He was ordered released from the obligation. There are those who believed at the time that Mrs. Kramer could have beaten the union in a court of law.

Union might have had that idea too, since a decidedly changed attitude toward such problems has been noticeable lately to the trade. There seemingly is a desire among AFM heads to avoid any controversy that could possibly involve the union in any legal difficulties, since the change of headmen in Washington. Petrillo's sidestepping of the Kenton-Palladium hair-pulling is another indication of a more amiable attitude.

GIs Hot for Jive

Manila.

Editor, "Variety":

Noticed in "Variety" an article about the GI's. It stated that some concern was felt that a big market in record and jukebox fans was being lost because of the amount of kids now overseas who will not be in the mood for that stuff when they get back and a lot of potential fans who will never materialize. Well, they can rest on that score because these kids are more than ever before music-conscious and through the V-discs are keeping up with the latest in pop music. As a matter of fact, they are gaining an even greater audience than they had before the war.

In the past few months I have noticed in these kids' letters that they are becoming interested in music and swing stuff where previously some of them admitted they didn't care for it. Now that they are so far from home it helps to make home seem closer. So I believe in the post-war setup, a lot of them will become addicts. The music and record business has nothing to worry about on that score.

—*Lt. H. B. Kornheiser.*
(Phil's son)

ODT Offers Some Solace to Bands

Band business last week received from the Office of Defense Transportation assurance that the latter's recent barring of persons in groups of more than five from long trips need not concern the band business. Agency execs who checked the ruling were correct in construing the ruling as applicable only to travel bureau activities, but wanted, nevertheless, a definite interpretation.

Tremendous difficulties traveling orchestras are currently running into moving around the country, which they must do to stay in existence, are the increasing subject of discussion in the band business. There is a tendency among some agents and leaders toward feeling that the American Federation of Musicians is remiss in not stepping into the situation to seek some sort of special governmental dispensation for band transportation. However, since baseball teams and others who must of necessity travel, are facing the same problems, there isn't much that can be done.

Negro bands, which pre-war found it difficult enough to move around, are having the greatest trouble currently. At least before the war, the better b.o. colored outfits could hire entire cars on long trips. Currently, they take what they can get.

Ina Ray Hutton Sets Coast Plans for Orch

Ina Ray Hutton plans resuming batoning in the fall. She has completed plans whereby she will assemble and rehearse a new band on the Coast. It will be handled by Joe Glaser's Associated Booking Corp.

Miss Hutton has been laying off for months at her home near Hollywood. She quit leading due to a dispute with Frederick Bros. agency, to which she was contracted. However, her agreement with the agency contained a clause allowing her to sever those connections in the event Charlie Yates left FB. He did so several weeks ago and is now with ABC.

STACY'S CHI DATE

Jess Stacy's new band has been assigned its firs location job. Outfit goes into the Band Box, Chicago, for an indefinite run Sept. 21, with wires.

Prior to the Band Box, the band plays the Casa Loma B., St. Louis for two weeks.

Continental Records In Suit Vs. Scranton Mfg. Co. for Plant Ousting

Continental Records, one of the independent disc firms turned away from the Scranton Manufacuring Co. pressing plant as a result of the latter's deal with Capitol Records, has filed suit against the former in N. Y. federal court for $250,000 damages. Action, originally filed in N. Y. supreme court, but transferred to Federal court on Scranton's petition and Justice John E. McGheehan's approval, charges the Scranton firm with breach of contract in failing to deliver an unspecified number of pressings as per an agreement between them.

Scranton outfit turned Continental out of its pressing plant last Jan. 1. Since then the Scranton firm has kept all other small firms it presses discs for on a quarter-to-quarter contract, meanwhile building up its output to Capitol, which it must do under the agreement between them. Continental has another suit pending against both Scranton and Capitol Distributing Co., Inc., in N. Y. supreme court alleging conspiracy to destroy its business.

In the $250,000 action, Continental claims it is unable to continue in the record business via its inability to supply records. Its loss of estimated profits since the first of the year is the amount Scranton is being sued for.

Small Discers Developed With Eye On Resale Value to Big Business

It's the opinion of a number of experienced recording and music men that many of the smaller disc firms established during the past few months were set up solely for resale. Cued by the sale of Hit Records to Majestic Radio, and the constant rumors that this and that radio or film manufacturer would like to get into the disc business, the list of independent disc outfits, most with small or practically no pressing plants, has doubled and tripled lately in New York. Every week there are increasing reports from Albany of the registering of firm names.

One of these small firms, which has been in business less than a year, last week amazed some music publishers with the size of its royalty statements. None of the pubs imagined that the company was able to produce the number of pressings required to deliver such a comparatively substantial statement. One pub has in mind the case of Joseph Xavier Hearst, music publisher in Canada, who delivered tremendous earnings statements as a means of selling big blocks of stock in his company. He figures the discer paying big sums to pubs might be on the trail of a buyer.

Peterson, Krupa Tromb, Plans Starting Own Band

Tommy Peterson, featured trombonist with Gene Krupa's orchestra, is planning a band of his own. He will begin operations as soon as present manpower and transportation difficulties ease.

Krupa will aid Peterson in his start. Whether he will do so financially is undisclosed. However, he will be handled by John Gluskin, Krupa's manager.

Mills Music Favorites
•
THE BLOND SAILOR
ILL WIND
JUST A BABY'S PRAYER AT TWILIGHT
AIN'T MISBEHAVIN'
•
MILLS MUSIC, INC.
1619 Broadway, New York 19

Frank Walker Takes Over Metro Recording Setup

Frank Walker, who was signed six weeks ago by Metro to head its projected recording setup, joined that organization on schedule last week (1). He is now in the process of orientating himself and will not leave for the Coast for conferences for a while yet.

Whatever plans have been drawn for the new disc company are being kept completely under cover.

Chi Jazz Concerts Get Better B.O., Prompting Fall Sunday Aft. Series

Chicago, Aug. 7.

Stymied once before by lack of stubholders, Uptown Players, tried it again Sunday (5) and broke even at the b.o. with a jazz concert at the Players' near North side showcase. Despite the hot weather, they pulled a sizeable crowd into the 500-seater at 95c a head and put on a memorial to Jimmy Noone, late hot clarinetist.

In view of growing interest in jazz concerts, as attested by the 400-odd who attended Sunday's performance, it's planned to stage the sessions once a month, or oftener, starting in the Fall. Group who contributed hot licks at Sunday's show included Baby Dodds, skins; Darnell Howard, clarinet; Johnny Lane, alto sax and clarinet; Tut Soper and Gid Honore, piano; Pat Patterson, bass viol; and Jack Goff, guitar. Also present was Josh Billings, still making a career out of a suitcase and pair of whiskbrooms.

There was quite a bit of reminiscing from the rostrum on the old days at Chi's old Dreamland, Royal Garden, Apex Club (all now defunct), and from Erskine Tate at the Vendome Theatre, Lil Anderson at Dreamland, Earl Hines at the Elite, Louis Armstrong at the Sunset, etc.

Major Ed Flynn, former music trade paper staffman, is currently in Germany as an observer on the Army's education program for German civilians and also on the work of the American Forces Network. Flynn is normally stationed in Washington.

10 Best Sheet Sellers

(Week Ending Aug. 4)

Atchison, Topeka, Santa Fe..Feist
Bell Bottom Trousers.... Santly
Sentimental Journey ....Morris
Dream .....Capitol
Till End of Time..... Santly
I Wish I Knew.....Triangle
There I Said It Again....Valiant
There Must Be a Way..Stevens
You Belong to My Heart...Peer
More I See You.....BVC

Canton 'Juke' Operators Get Injunction Against City's $15 Year Tax

Canton, O., Aug. 7.

Juke-box owners in Canton were recently granted a temporary reprieve from the city's yearly $15 license fee on each automatic phonograph. Common Pleas Judge Frank N. Sweitzer issued a temporary injunction against enforcement of the ordinance, pending a hearing on a juke-box owners' suit contesting the legality of the measure. The legislation also imposes a similar fee on other coin-operated amusement devices. No date for the hearing has been set.

City had planned to collect the fee at once on a pro-rata basis. Injunction was obtained by 10 juke-box distributors and the Automatic Phonograph Owners' Association. Latter charge the fee is excessive, and that the city lacks authority to require the fee's payment.

Stoky's Bowl Symph On A 90-Disc Session for RCA

Hollywood, Aug. 7.

Leopold Stokowski's Hollywood Bowl Symphony orchestra of 95 musicians is on the first leg of a marathon recording series for RCA-Victor. Recording is done partly at the RCA studios and partly on the new sound stage on the Republic lot, built on plans laid out by RCA engineers.

Project calls for about 90 discs, with waxing sessions once a week. It will include several of the symphonies on the current Bowl concert program as well as other classical compositions. Currently Stokowski and orchestra are recording Tschaikowsky's Sixth Symphony, to be followed by Brahms' First. Program also calls for new musical scores which have not been plattered to date.

Paul Dessau writing the score for "The Wife of Monte Cristo" at PRC.

NBC, CBS, ABC, Mutual Plugs

Following is list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, July 30-Aug. 5, from 5 p.m. to 1 a.m. List represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list). The compilations embrace the NBC, CBS, ABC and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry. Unless BMI-indicated, all others are ASCAP.*

TITLE	PUBLISHER
A Friend of Yours—†"Great John L"	Burke
A Kiss Goodnight	Miller
Along the Navajo Trail	Leeds
And There You Are—†"Week-end at the Waldorf"	Feist
Atchison, Topeka and Santa Fe	Feist
Can't You Read Between the Lines?	Shapiro
Dream	Capitol
Good Good Good	Berlin
Gotta Be This or That	Harms
I'd Do It All Over Again	Shapiro
I Don't Care Who Knows It—†"Nob Hill"	Robbins
If I Loved You—*"Carousel"	T. B. Harms
I'm Gonna Love That Guy	Bourne
I Miss Your Kiss	Republic
I Was Here When You Left Me	Berlin
I Wish I Knew—†"Diamond Horseshoe"	Triangle
Out of This World—†"Out of This World"	Morris
Promises	Marchant
Remember When	‡CP
Rosemary	Famous
The More I See You—†"Diamond Horseshoe"	BVC
There I've Said It Again	‡Valiant
There Must Be a Way	‡Stevens
There's No You	Barton
The Wish That I Wish Tonight	Witmark
Till the End of Time	Santly
You Belong to My Heart—†"3 Caballeros"	‡Peer
You Came Along—†"You Came Along"	Famous

† Filmusical. * Legit Musical. ‡ B.M.I. Affiliate.

Band Review

PRAIRIE VIEW COLLEGE CO-EDS
Will Bennett, director
Apollo theatre, N. Y.

The Prairie View College Co-eds, an organization composed of femme members of the student body of the Prairie View College, a Negro institution in Texas, makes an annual barnstorming tour in order to defray tuition costs of individual members. Unfortunately, their musical accomplishments are far below their intellectual attainments.

The gals are far from competent musicians and although Will Bennett has apparently worked hard to whip them into some semblance of an organization, it's still every gal for herself. Arrangements are out of the stock folios. The resulting din is a little hard for any audience to take, even if it's kindly disposed to the laudable purpose of the organization.

Gals wear gowns devoid of style. They're probably home-made affairs and fail to show off the femmes to any advantage.

Apollo theatre took on philanthropic attitude with this booking.

Jose.

Martin Music Co. Again Active

Hollywood, Aug. 7.

Freddy Martin's Martin Music Co., headquartering in N. Y., will again be activated after a lull brought about by the maestro's inability to secure contact men. Nat Freyer, who was on the Coast for Chelsea Music, is en route east to head the N. Y. staff.

Martin's firm was formerly called Maestro Music.

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RICHARD ADDINSELL
Arranged for Piano Solo
from the Original Score by
HENRY GEEHL

ad lib. (quasi cadenza)

Piano

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RECORDED
For VICTOR by ★ BOSTON Pops Orchestra ★ Freddy Martin
For COLUMBIA by ★ The London Symphony Orchestra
For DECCA by ★ Los Angeles Symphony ★ Alec Templeton ★ Victor Young

10 Best Sellers on Coin-Machines

1. Sentimental Journey (20) (Morris)	Les Brown ..... Columbia Merry Macs ..... Decca
2. There I Said It Again (15) (Valiant)	Vaughn Monroe ..... Victor
3. You Belong to My Heart (10) (Harris	Bing Crosby ..... Decca
4. Atchison, Topeka Santa Fe (4) (Feist)	Johnny Mercer .... Capitol Bing Crosby ..... Decca
5. Dream (20) (Capitol)	Freddie Martin ..... Victor Pied Pipers ..... Capitol
6. Bell Bottom Trousers (12) (Santly)	Tony Pastor ..... Victor Louis Prima ..... Majestic
7. I Wish I Knew (10) (Triangle)	Dick Haymes ..... Decca
8. If I Loved You (2) (T. B. Harms)	Perry Como ..... Victor Harry James ..... Columbia
9. Caldonia (4) (Mayfair)	Louis Jordan ..... Decca Woody Herman .. Columbia
10. I Wish (8) (Sun)	Mills Bros. ..... Decca

British Best Sheet Sellers

(Week Ending July 26, '45)

London, July 27.

Coming Home	Maurice
Pablo Dreamer	Southern
Beginning See Light	Connelly
Little on Lonely Side	Wood
Sweetheart Valley	Dash
Can't Help Singing	Chappell
Rosanna	Cinephonic
Cossack Patrol	Maurice
Wedding Waltz	Gay
Ever Go Ireland	Cinephonic
Belong To My Heart	Southern
Don't Fence Me In	Chappell

Bands at Hotel B. O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Hal Aloma*	Lexington (300; 75c-$1.50)	42	2,050	72,450
Sonny Dunham*	New Yorker (400, $1-$1.50)	13	2,000	36,250
Woody Herman	Pennsylvania (500; $1-$1.50)	3	3,450	10,850
George Olsen*	Waldorf (550; $2)	2	3,000	7,400
Art Mooney	Lincoln (275; $1-$1.50)	3	900	3,325
Eddie Stone	Roosevelt (400; $1-$1.50)	13	2,025	28,625
Gene Krupa	Astor (750; $1-$1.50)	3	4,825	14,625

* *Asterisks indicate a supporting floor show. New Yorker has ice show; Lexington, an Hawaiian floor show.*

Chicago

Wayne King (Beach Walk and Marine Room, Edgewater Beach hotel; 4,600 combined; $1.25-$1.50 admission to Beach Walk; Marine Room, 50c.-75c. cover charge, no minimum). Another strong week for the King crew, with 9,500 payees.

Dick LaSalle (Mayfair Room, Blackstone hotel; 350; $1.50-$2.50 min.). Status quo 1,700 for LaSalle and Elizabeth Talbot-Martin.

Frankie Masters (Boulevard Room, Stevens hotel; 650; $3-$3.50 min.). Still pulling 'em in, Masters and big show got fine total of 8,400.

Eddie Oliver (Empire Room, Palmer House; 700; $3-$3.50 min.). Slough-off for Oliver, Patsy Kelly, Barry Wood and Eddie Peabody to 7,700.

Emile Petti (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). New show with Petti boys held over. Got okay 3,100.

Charlie Spivak (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Swing grotto packed in 6,800 for second week of its stand.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Plenty of customers despite current humidity with 4,400 covers.

Ted Straeter (Biltmore; 900; $1-$1.50). Straeter's outfit builds in second stanza with 4,600 tabs.

Location Jobs, Not in Hotels

(Los Angeles)

Les Brown (Palladium, B, Hollywood, 2nd week). Clicking big with 30,500 admissions.

George Auld (Trianon, B, South Gate, 3rd week). Sticky weather couldn't keep 8,500 away from b.o. in Auld's third stanza.

Leighton Noble (Slapsy Maxie's, N, Los Angeles, 32nd week). Bowed in with 3,200 for nice week.

Carlos Molina (Trocadero, N, Hollywood, 19th week). Hit off a nifty week's biz with 2,500 paying their way in.

Carmen Cavallero (Ciro's, N, Hollywood, 10th week). Cavallero's draw accounted for 2,800 tabs.

(Chicago)

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Continuing a great money stay here, Joe E. Lewis drew capacity 5,500.

Harry Cool (Blackhawk; 500; $2-$2.50 min.) Kept up last week's pace, with 4,000.

Ted Lewis (Latin Quarter; 700; $3-$3.50 min.). Lewis finished off 12th prosperous week here with 5,300.

MILLER SELLS INTEREST IN LEEDS MUSIC TO LEVY

Attorney Bernard L. Miller has sold his interest in Leeds Music Co. back to its operator, Lou Levy. Miller, who was in the throes of shifting most of his activity from his law practice to the music firm, gives as the reason for the move the fact that the latter took up too much of his time and his legal efforts were suffering much more than intended.

Miller has had a 10% piece of Leeds since the firm's inception. He is its secretary, a post in which he'll continue. He will also continue to handle its law work.

When he came into Leeds a couple of months ago as an active participant in its operation, Miller wanted to give up law entirely.

Music Notes

Stuart Music Co., recently set up in N. Y., is owned by Bob Briody, recently released from the Army.

Nathaniel Shilkret conducting Bronislau Kaper's original score on "Hold High the Torch" at Metro.

Paul Misraki, French composer, doing special music for "Heartbeat" at RKO.

Lionel Barrymore's musical composition, "Hallowe'en," preemed at Hollywood Bowl, with Miklos Rozsa conducting.

Mario Silva and Forman Brown cleffed an operatic satire of "William Tell" for the Columbia picture, "Hayfoot, Strawfoot."

RCA to Produce Own Foreign Music After 15 Yrs. With Standard

RCA-Victor will resume production of its own foreign record series after a 15-year lapse. Since March, 1937, Standard Phono Co., headed by Tetos Demetriades, has been producing and distributing the Victor International series under a contract with options. This past June, RCA didn't pick up the option.

Alexander Bard, who has assisted Demetriades with Standard since its inception, will vacate his post to head the new RCA foreign records division.

Meanwhile, Standard will continue to record and produce platters under its own label, which for another year at least will be pressed by RCA and distributed by Victor jobbers.

Upbeat

Gene Krupa's orchestra will do the first Coca-Cola broadcast from N. Y. since series went to Mutual web. He'll air Aug. 17 from a Mutual studio for Jersey City Quartermaster members.

Sterling Records was chartered last week in N. Y. State by Al Middleman. This is the new firm set up by the former partner in Classic and Hit Records, which was sold out to Majestic Radio.

Enric Madriguera's orchestra set into Lee 'n' Eddie's, Detroit, opening Aug. 25.

Joan Lee's all-girl band starts at the Palomar, Norfolk, Aug. 12.

Charlie Barnet band dated for a series of midwest one-nighters, finishing with run at the Strand theatre, New York, late in August.

Jack Teagarden orchestra opens a five-day engagement Aug. 3 at the Summer Plantation, Dallas.

Phil Moore instrumental - vocal quartet continues on Victor records. Their option was picked up.

Four Blazes back into Oasis, Pittsburgh, for indefinite engagement, replacing 3 Aces and A Queen.

MUSIC WITH ROMANCE

RAY HERBECK

AND HIS ORCHESTRA

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Rains Killing Off Resort Biz a Boon To B'way Bistro B.O.'s; Keeps 'Em Home

The longest siege of rainy weather in many years has boosted N. Y. nitery business to at least last season's highmark. Bonifaces originally resigned to lower takes this year, due to varied causes, including cutbacks in production, declare that business has been very satisfactory.

Spurt is attributed to the fact that the trade has been driven back from summer resorts, by the continuing storms. Incoming hordes of out-of-towners are also adding their bit.

The upped business is spread out all over town, although the Broadway spots are the greatest beneficiaries. Zanzibar reported 2,200 suppers Saturday (4), which equals a previous record. However, the eastsideries are also getting their share. Versailles, Copacabana and La Martinique report a heavy influx of trade usually lost to resort spots this time of year.

Lou Holtz Booked Into La Martinique, First N.Y. Nitery Date in Many Yrs.

Lou Holtz makes his first N. Y. nitery appearance in many years at La Martinique, Sept. 15, for $3,500, at head of a show that includes singer Jo Stafford. Holtz booking is a continuation of policy started with the recent playing of Harry Richman. Previous policy at La Martinique was building of names from comparative unknowns. Spot showcased Danny Kaye, Danny Thomas and Dick Haymes, etc.

Meanwhile Dario and Jimmy Vernon, La Martinique operators, who have been dickering for more than a month for Sophie Tucker, signed the singer on Friday (3) for four weeks and options, starting Oct. 18 on a two-show-a-night basis. Lou Walters previously attempted to pact her for the Latin Quarter, N. Y.

Walters subsequently signed Frances Faye to start at his spot, Nov. 4. She's getting $1,750.

Adams Renews Aug. 30

Adams theatre, Newark, reopens for the season Aug. 30 with show comprising Jackie Gleason, Connie Haines, Charioteers, Caites Bros. and LeRoy Bros.

The Drunkenest Drunk You Ever Saw. The Laughingest Laughter You Ever Heard. Put Together It's

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Ice Show Designed For Smaller Auds Setting Up

A medium-sized ice show designed to play smaller auditoriums is being produced for the southern market by Jerry Cargill of A&S Lyons. Idea is that many towns have never seen a blades display and there's lots of coin to be made.

Production will be designed along lines of "Hats Off to Ice," now at the Center theatre, N. Y., rather than the larger arena shows. A larger layout is likely to run into transportation snags.

With show of this kind, unit will have to carry its own tank, since auditoriums in that section of the country are unequipped. Limited to one tank, unit can only play three or four one-nighters a week because of the time it takes to freeze and defrost the tank.

Dates will be lined up on a guarantee and percentage basis. Principals are currently being negotiated with, but haven't been signed.

Press Photog To-Do Jars Hazel Scott's Wedding Reception

Congressman Rev. Adam Clayton Powell, Jr., had a run-in with the N. Y. press Wednesday (1) after his marriage that morning to Hazel Scott, vaude, nitery and film pianist-singer, in Stamford, Conn. Returning to New York, where boniface Barney Josephson threw a reception at his Cafe Society Uptown, couple were posing for a spread in Life magazine when press service and local daily photogs asked permission to work along with the Life lensman as a time-saving device. Rev. Powell is said to have refused and, after subsequent exchange of words, he ordered an Associated Press photographer ejected.

Rest of the lensers, with the exception of the Life man, left in a body and waited downstairs for Rev. Powell to apologize. When he refused to recant, all left. As a result local press treatment of the affair was brushed off. Most papers carried a perfunctory story, the Journal-American gave the nuptials a brief notice describing the Congressman's marriage to Hazel Scott "a night club singer." The N. Y. Times, however, gave full and dignified treatment of the affair and made no reference to the setto with the press.

Event was attended by more than 3,000 people, including Rev. Powell's entire parish, and figures from showbusiness, literary and musical circles. Among them were the Congressmen Dickstein, Cellar and Rabin; Mr. and Mrs. Bill Robinson, Langston Hughes, Uta Hagen, Wilfred Pelletier, Harry Hershfield, Hilda Simms, N. Y. mayoralty candidate William O'Dwyer, Paula Laurence and others.

Line waiting to get in reached around to Park avenue. Toward the end of the line Miss Scott fainted and was taken to an upstairs room. Rev Powell, however, continued in his place in the receiving line.

CONNEE BOSWELL TO ROXY, N.Y., AT $4,000

Connee Boswell has been signed for the next show at the Roxy theatre, N. Y., starting the last week in August or the first in September. She's drawing a reported $4,000 weekly.

Surrounding talent will include Gene Sheldon, Condos Bros., Elizabeth Talbot Martin and Nadine Gae and Peter Hamilton.

Film will be "State Fair" (20th-Fox).

New Paul Small Show

Paul Small is signing talent for the latest of his series of two-a-day vauders which is scheduled to open at the Mayan theatre, Los Angeles, Sept. 24.

Already lined up are Jack Pearl, who'll be reunited with his former radio partner Cliff Hall, along with Mary Raye and Naldi, and Salici Puppets. Others still to be pacted.

Tex Ritter Unit to Tour Baseball Parks in South

Show designed for presentation in baseball parks has been set-up. Tex Ritter, surrounded by a western hillbilly unit, comprises the layout which opens in Nashville, Tenn., Aug. 14, and will tour through the South on a series of one-nighters.

Similar set-up was attempted earlier this year for western towns with Judy Canova heading the project. Deal had to be called off because of Miss Canova's film and radio commitments.

Tommy Lyman Keeps On Rolling Along—An Irish Minstrel From Chi

They say those minstrels in Ireland never gave their secret away.

But there must have been a leak somewhere, because, as far as the records show, Tommy Lyman, when he started to sing, never had been any closer to Ireland than Clark and Randolph—and that's Chicago ever in Gaelic. And Lyman's an Irish minstrel if there ever was one.

Legend says that Irish minstrels travelled and sang and gathered fame as they travelled—and sang.

Tommy Lyman has done a little of the same—in fact, he's still doing it. Using the official Boy Scout method of calculating, a fair judge would wind up with an estimate that he treks at least eight-miles-a-night in his peregrinations at Jimmy Ryan's fashionable east side saloon on 54th street, N. Y.

And Tommy sings during every inch of that estimated eight miles.

You think he's just a "Melancholy Baby" guy? Listen to "Laura," "Close As Pages In a Book," "Irish Lullaby," "All of a Sudden My Heart Sings," "Back Home This Summer," and a few others. "Melancholy Baby" is just the tune for which he's best known. But Lyman can still knock off the others.

Those "old Tad" wandering singers had something else. They never grew old. And that must have been a secret among themselves, you know. They'd come back year after year, and never a line in their face or a falter in their voice would tip you that, as a young gossoon, you had heard them 25 years before, and here they were back again, just as fascinating and just as silv'ry-throated as ever.

Tommy Lyman is like that.

"Variety" has a "New Act" notice in the files on him. It's dated April 22, 1921, when Lyman appeared at a Friars Frolic. Even then he was known on Broadway as a performer who could entice customers down on the lower East Side at "1 o'clock in the morning." That was at Jimmy Kelly's old joint.

Well, since then he's been uptown, to Paris, Hollywood, back home to the Loop, Southampton, Bar Harbor, Newport, Miami Beach, Park Avenue, and yet never really got away from Broadway.

You can't write a "Nitery Review" about Tommy Lyman. You can't say he's at this place—or that place. Because wherever Tommy Lyman goes he brings along a little of something that will always be Broadway. And when Tommy Lyman steps down there'll be a little part of Broadway gone that nobody will ever be able to patch up.

He's supposed to be a "Melancholy Baby" guy. Broadway columnists for years have been writing about his sunken cheeks and mortician's manner. Didn't they ever hear him sing "Give My Regards to Broadway," "Grand Old Flag," "Yankee Doodle Dandy," and his top handgrabber when caught, "My Dream of Old Broadway," carrying the firecracker punchline—"and Jimmy Walker was Mayor"?

Not So "Melancholy Baby"

There's nothing melancholy about this guy (except his looks), and he's guaranteed to spot the mood of each and every potential check-grabber that walks into the intimate, dimly blue-lighted boite on 54th street. Lyman, as ever, uses that effective technique of singing occasional heart-breakers directly to customers while sitting at their table. Mostly it's on invitation and, on the rare occasions when he goes in uninvited, it's to join a party that, for at least the past half-hour has been hoping he would come over and sing to them. No one at the table seems to get around to beckoning, but Lyman winds up there all the same and all the more welcome.

This little guy—he reminds you of a bantamweight of the Kid Williams-Kewpie Ertle era that refused to take on weight—is in a class all by himself when it comes to nightclub entertaining. He has no stooges, no line of gals, no effusive emcee telling beforehand how good he is, no over-arranged orchestra and no producer-genius to dress up the act.

Instead, there's accompanist Al Lamb, for 16 years Lyman's pianist, and the way these two flash cues back and forth is something of a treat. It's all done so expertly and on the q.t. as to bring back memories of Mercedes.

Lyman does it the hard way—he works. And that work includes a continuous boniface routine, greeting newcomers, seeing that they're well-seated and served, granting requests out of an unbelieveable memory of tunes and lyrics including nostalgic show tunes, "Tell Me, Pretty Gypsy," for example, adding up to a continuous performance at Jimmy Ryan's from 10 p.m. to closing 4 a.m.). *Torcho.*

All Quiet on Catskill Front as AGVA Policing Cools Performer Abuses

Borscht belt situation in upper New York state has been cleared up to the point where the American Guild of Variety Artists expects to withdraw its reps from that area soon. Over the week-end, complaints from performers over bad accommodations and working conditions diminished to a dribble in contrast to the 40 beefs processed two weeks ago.

Arthur Kaye, AGVA regional director, who is handling the situation, said that the innkeepers are now aware that unless they live up to AGVA specifications no talent will be available to them. Agents are now cooperating as well and it's expected that the future will go smoothly.

There were only four complaints over the past weekend, two of which were settled satisfactorily. First took place when a social director at the Laurel Country Club, near Monticello, is alleged to have berated performers. He subsequently apologized upon threat of having the layout pulled. Lash's hotel, Parksville, N. Y., wanted to dismiss a gal singer bought from an unfranchised agent on the grounds that she wasn't suited for the spot. AGVA stepped in and forced payment for a full week.

Union took first action two weeks ago when 25 performers filed formal complaint over bad food and rooms in improvised barracks. AGVA took the position that acts are entitled to the same board as paying hotel guests since acts work that area for less money, difference should go toward proper accommodations.

Ohio Liquor Bd. Revokes Licenses of 2 Niteries

Columbus, O., Aug. 7.

Ohio Liquor Board has revoked the night club permit of Duane Walker, operator of the Rhythm Club, Steubenville, in a case which attracted widespread interest because of Walker's charges against two state enforcement inspectors, whom, he said, showed signs of being intoxicated. Board sustained charges of selling liquor to minors and hindering inspection, after hearing complaints on the conduct of the two inspectors.

License of the Silver Inn., Marion, O., operated by John Marshall, was suspended for illegal possession of untaxed wine, disorderly operation of the premises, and the presence of gambling devices.

Bill Allowing Only Local Agents to Book Mass. Shows Comes Up in Fall

Boston, Aug. 7.

A law requiring all shows presented here to be booked by local agents is before the State Legislature, but it will not be acted upon at the current session just closed. It will come up in the fall.

Pennsylvania already has such a law requiring local agents only to book shows.

Copa Fall Show Set

Casting of Copacabana's fall show to be headed by Joe E. Lewis has been completed with the booking of Pierre D'Angelo and Vanya. Rest of show comprises Dorothy Claire, Fernando Alvarez, Russo do Pandero and Miriam Lavelle.

Russell Swann moved out of the current show headed by Mitzie Green. There will be no replacement. Moving out Aug. 15 will be the Enric Madriguera band. Maya's rumba outfit goes in.

N.O. Makes Cops Of 5 Nitery Inspectors For Their Protection

New Orleans, Aug. 7.

Five state labor department employees have been given police commissions because threats from "cheap night clubs" forced them to seek added protection. Commissions as special police officers were issued Friday (3) by Police Supt. George Reyer at the request of State Labor Commissioner W. F. Metzger.

It's said that some of the night clubs have "strongarm boys" and that things had become too dangerous for night inspectors of the clubs' record books for violations of state labor laws.

Inspectors are now empowered to make arrests and even carry a gun.

Iceland Cafe, N. Y., has closed for redecorating. Reopens Aug. 11.

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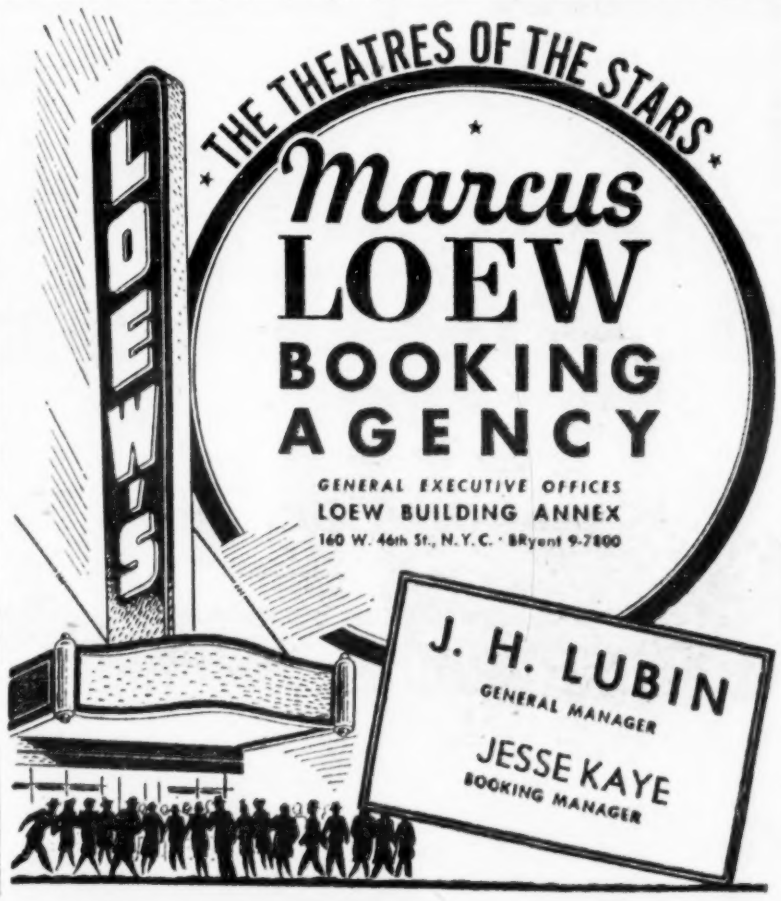
Exclu. Material — HARRY COHEN, 1697 Broadway
Personal Mgt. — PHIL FARRELL, 1650 Broadway



Rappaport Files Civil Suit Vs. Dick Haymes in Hipp, Balto.; Date Dispute

Izzy Rappaport, operator of the Hippodrome, Baltimore, filed suit Friday in the N. Y. Federal Court against Dick Haymes, singer currently at the Roxy theatre, N. Y., seeking to prevent Haymes from playing further vaude dates until Haymes completes an old commitment for the Baltimore house. Rappaport also seeks profits from any seven-day period of Haymes' current vaude junket.

Rappaport claims that he signed Haymes for the Hipp on April 16, 1943, at $500 for week of June 10, 1943. However contract a month later was modified to permit Haymes to appear at La Martinique, N. Y., date which was instrumental in getting his film and radio bids. Pact modification, according to Rappaport, stipulated that Haymes was to play the house during the first available date.

Complaint further alleges that since July 25 Haymes has been appearing at the Roxy and will go on from there to the RKO, Boston, Aug 9; Oriental, Chicago, Aug. 17, and the Palace, Cleveland, Aug. 17 after which he will return to the Coast. Thus he won't have time to play the Hipp. Rappaport says that Haymes broke his pledge to play during his available period and was not consulted regarding fulfillment of the existing pact.

SULLY IN MUFTI, BACK TO MCA

Joe Sully, formerly with Music Corp. of America in the nitery department, drew his release from the Army last week and returned to the agency Monday (6). He was in service over two years.

In jumping back into MCA, however, Sully will split his time. He will work with the theatre department mostly, devoting the remainder of his time to nitery bookings.

A.&C. Have Fun

Philadelphia, Aug. 7.

Following the cross-examination backstage at the Earl theatre of Abbott & Costello by attorney Archibald Palmer, the vaudevillians discarded their regular routine in all six shows Monday (6), and did an adlib routine mimicing the questions of Palmer, who represents plaintiff Billie K. Wells of Universal. Defendants are being sued on the grounds that their use of the "Union Hat and Flugel Street" routine is an infringement on the rights of Wells, who claims origination of it in 1918; Palmer came to Philly expressly to examine the defendants before trial.

Because of the several shows, Palmer wasn't able to get all his questions through without interruption. After each backstage session, AC went on stage with a "revised" burlesked version of it.

N.Y.'S BELMONT-PLAZA H. SOLD FOR $3,000,000

Belmont-Plaza hotel has been sold by the Emil Ronay interests to an unidentified syndicate for $3,000,000. Deal was made through brokers who aren't divulging principals involved. A deposit of $100,000 has been made by the purchaser.

This is the second property to be disposed of by Ronay in recent months. He recently sold the Capitol hotel, N. Y., for $1,500,000 to Joseph Amigo, operator of hotels here and elsewhere.

Both spots are important talent users, the Belmont-Plaza operating the Glass Hat, while the Capitol houses the Carnival, which has been subleased to Nicky Blair.

Heller Bros. Find New Site for Sunk Yacht C.

Pittsburgh, Aug. 7.

Little Jackie Heller, vaude, cafe and radio singer, and his brothers, Sol and Bill, who have been looking for a cafe site here since their old Yacht Club sank more than two years ago, have bought a six-story business building in downtown Pittsburgh, across the street from the Villa Madrid, and expect to be back in business again around the middle of November.

Hellers are going to utilize only two floors, first for a chop house and music bar, and second for a night club. Remodeling will start immediately. Two spots will be managed by Sol and Bill Heller, with Jackie playing there regularly between other engagements, just as he did at Yacht Club. Liquor license no problem since the brothers have the one from old river spot, having renewed it every year since then on chance of getting another location.

Saranac Lake

By Happy Benway

Saranac, N. Y., Aug. 7.

Shamas Club donates an average of 200 bottles of milk daily for the Day Nursery kids at the William Morris Memorial Park.

Elsie Prushinski, former cashier for RKO 86th St. theatre, N. Y., is a new arival at the Rogers, a little run down and needs this Adirondack ozone.

Len Grotte, Loew manager, penciled in for an observation period at the Leahy clinic, Boston. They'll o.o. a troublesome stomach.

Jim Wotton has added so much poundage his medico handed him a 10-day furlough.

Irma Lee, dancer, in from Chicago. She will air at Lake Placid till Labor Day.

Sig Mealy okayed for visiting privileges after an excellent clinic report.

Victor Gamba and Edward Slagus out of the infirmary and are now bonified inmates of the "up" department.

Alice Van Ness, Joseph Kelleher, Marie Galleghar, Joe Anderson, Carol Phelps and Katherine Wolf all handed extra medico O.K.'s that places them on the general improvement list.

Edna Hagen pulse ran away from normal when she received an unannounced visit and was bed-sided by her mother, who came in from the Big-Town.

Muriel Sheedel flooded with greetings and gifts on her natal day, not overlooking a general good clinic report from her medico.

Via medicos' orders this writer has been held to a 20-hours-a-day bed routine. Medico seems to think that we need a new pump for our ticker, and our left lung "ain't" doing to well, either.

White to those who are ill.

FISCHER DOESN'T SAIL, LARTIGUE COMING HERE

Clifford C. Fischer had his priority all set to sail Aug. 16 on the S.S. Oregon (French Line) for France when he got word that his Paris colleague, Henry Lartigue, is set to clipper over here Aug. 27. Both are associated in Ciro's, Maxim's, Les Ambassadeurs and a theatrical agency in Paris.

Lartigue is also Metro's boss in France and on the French company's board of directors, having saved the American film company's holdings from much loss during the Nazi occupation. He figured heroically in the underground and military exploits attendant to the American Army's march on Paris.

Hellinger Pact

Continued from page 3

several story properties lined up or in course of negotiation. Should he complete arrangements with Fanny Holtzman, Gertrude Lawrence's attorney, for film rights to the star's autobiography, "A Star Danced," that will be his first production for Universal release.

Hellinger closed a three-year association with Warners two weeks ago, "The Two Mrs. Carrolls" being his last Burbank production. Universal deal was engineered by Johnny Hyde of the William Morris agency.

Universal's long-term deal to release pictures made by Jack S. Skirball-Bruce Manning Productions will have "Genius in the Family" as the first film.

Picture, based on the life of Hiram Maxim, inventor, will co-star Myrna Loy and Don Ameche, with Frank Ryan directing.

Isham Jones

Continued from page 1

lodge, richly furnished with the fruits of two and one-half decades of transcontinuental hopping from hotel to ballroom, where he lives with his wife, Marguerite, and 12-year-old-son, Davey.

Isham and his brother Leo operate The Crossing, a roadside country store equipped with liquor packages on the side. "I like the quiet life and they may never get me back to the bright lights," Isham said. "That was fun, but I don't need bright lights out here while I hit the hay at 9:30 every night."

The composer of hit tunes ranging from "Swingin' Down the Lane" and "It Had to Be You" to "I'll See You in My Dreams" and many more, still bends out his new melodies on a baby grand at his mountain home. He recently returned from Hollywood, where he sold a number of new items on the freelance market.

RINGLING PITT. DATE DRENCHED BY STORM

Pittsburgh, Aug. 7.

Opening of Ringling Bros.-Barnum & Bailey circus here Monday night (30) almost resulted in a panic when worst thunderstorm and cloudburst in long time broke half-hour after performance started and sent hundreds of customers, remembering past disasters, scurrying to the exits. Ringmasters and other Big Top execs quieted fears and performers kept going despite fact that tent was rocking and rain was coming through. Order was soon restored.

Storm was so heavy that not only did rain come through pole openings, soaking performers, but also came through on audience at various points around the grandstands. In addition, opening was an hour and a half late getting under way because of train delays en route from Cleveland.

No casualties, however, except for hundreds of wet ensembles.

Miller's New Embassy Club, N.Y., Due in Sept.

Bill Miller, planning to open the Embassy club on the site of the defunct Riobamba, N. Y., has obtained a liquor license for the spot and figures to get going sometime next month. He's already dickering for Jean Sablon, billed as the French Bing Crosby, who's expected to return shortly from South America. Deal with the Ritz Bros. has fallen through.

License for the spot was issued under the corporate name of Mocambo, Inc., since Miller originally planned to pin that name to the club.

Work on redecorating the interior started yesterday (Tuesday).

Oughta Let Him Sit Down After 13 Years Strolling

Chicago, Aug. 7.

Joe Buckley, strolling violinist at the Key club, near northside spot, is starting his 13th year at the place.

This is a modern record, but one that doesn't come near disturbing Bobby Danders' mark. Danders played piano at Colosimo's for over 26 years before he left to work in a war plant.

Adler Set for Chicago

Larry Adler has been signed for the Chicago theatre, Chicago, for two weeks starting Sept. 7. He'll be followed by Henny Youngman, who starts two weeks Sept. 21.

Chicago date is Adler's first vaude appearance since March, 1944, when he appeared at the Capitol, N. Y. Intervening time has been spent on concert dates with Paul Draper and overseas USO tours.

Adler, currently touring with Jack Benny in USO-Camp Shows overseas, is expected to return sometime this month.

New Acts

MARIA & ENRIQUE
Dancing
15 Mins.
Villa Madrid, Pittsburgh

Colorful flamenco dancers are out of the top drawer and should go places. In some phases of their work, they're reminiscent of Rosario & Antonio. "The Kids From Seville," but most of the time brother and sister act is distinctly original with a style of their own. Maria & Enrique are plenty volatile, and something just short of dynamite on the floor. Their numbers have a native gypsy authenticity and both of them are long on showmanship, giving everything an added lift.

Costuming is on the spectacular side and sets them off strikingly. Team claims to have 69 different changes, with a dance to go with each of them. They're showing loads of versatility here, changing routines at every show. Big hits at Villa Madrid and no reason why they shouldn't be that anywhere.

Cohen.

FLYING BUDDIES
Roller Skating
9 Mins.
Montana theatre, Butte, Mont.

Ten years on ice and maples have developed this team into a steel-sharp act. Noteworthy is team's stamina. Male keeps femme in continual spin as she does numerous position changes on the round-and-round.

Pair wears belts studded with lighted brilliants for finish. Black and white costumes plus added color give pleasing flash for closing spin. Team fresh at bowoffs.

Will hold its own in any company

Mull.

Monte Proser Sets Up Copa Edition to Open At Copley-Plaza, Boston

Monte Proser is packaging another edition of his Copacabana, N. Y., show for presentation in out-of-town cafes. Unit which will go into the Copley Plaza, Boston, Sept. 12 will be headed by Kitty Carlisle, with surrounding talent and a line. Package will sell at $2,500 weekly with Miss Carlisle's salary added.

Unit was made up in a comparative hurry as the Copley Plaza decided to do a girl show to compete with the Merriel Abbot display at the opposition Stafler.

DUKE ELLINGTON SIGNS FOR CAFE ZANZIBAR, N.Y.

Duke Ellington signed last week to go into the next show at the Zanzibar, N. Y., starting Sept. 11. It's understood that he's getting a better deal than that which he received at the 400 club, last season. Engagement will mark his return to the spot. Ellington also opened the name band policy several years ago at this site when cafe was the Hurricane.

Others on the bill will be Louis Jordan's Tympany Five, Golden Gate Quartet, Nightingales, Jesse and James. Two other acts have yet to be signed.

Ice Biggies Join Up For Third Touring Co.

Hollywood, Aug. 7.

Executives of "Ice-Capades" and "Ice Follies" are lining up a new ice show to tour territory not currently covered by the other two companies. Corporate name of the third outfit is "International Ice Attractions," but the title under which the joint show will be presented has not been chosen.

Tour will cover 25 cities where rinks are available for the staging of spectacles. Cast will number about 80, including several former members of "Ice-Capades" and Ice-Follies" recently released from the armed forces. Rehearsals get under way in six weeks for a fall opening.

Mad Auctioneer Jack Shea Wins Laughs at State

"The windup of the show is in the capable hands of Jack Shea, the 'Mad Auctioneer' of Olsen and Johnson's 'Sons O' Fun.' If you've never seen Shea's act, you have a treat in store for you, and your eyes will pop at the gifts he hands out for next to nothing. An ad liber of the first water, he doesn't permit a dull moment he's on the stage."

H. V. A., Hartford Daily Courant.

"Jack Shea, the mad auctioneer, at the State this week, gives away everything from nylon hose and picture hats to champagne and wedding rings. The audience howls as six women from the group mount the stage. The rewards are worth all the shenanigans though."

J. C., The Hartford Times.

Direction:
JACK KALCHEIM
FREDERICK BROS.
NEW YORK

ADA LYNN
LITTLE MISS EVERYBODY
America's Youngest Comedienne
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WEEK AUGUST 10
ORIENTAL THEATRE, CHICAGO
•
3 WEEKS STARTING AUGUST 22
LOOKOUT HOUSE, CINCINNATI
•
Thanks to CHARLEY HOGAN and FRANK SENNES
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Jack Lynch's
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RADIO CITY MUSIC HALL UNIT
FOR OVERSEAS
Thanks to Leon Leonidoff, Dave Schooler, Lawrence Philips
Per. Management: EDDIE SMITH

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Erskine Hawkins and his blazing trumpet should keep the Lincoln Blue Room hoppers happy for some time to come.
ROBERT W. DANA
N. Y. World Telegram
Erskine Hawkins is a solid click at the Hotel Lincoln Blue Room.
ED SULLIVAN
N. Y. Daily News
Recommended — Erskine Hawkins' swell band at the Lincoln Blue Room.
GENE KNIGHT
N. Y. Journal American
Erskine Hawkins, the star trumpeter has a zingy and very danceable outfit at the Lincoln Blue Room.
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New York Post
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MANAGEMENT
48 WEST 48th STREET
NEW YORK 19, NEW YORK

Variety Bills

WEEK OF AUGUST 9

Numerals in connection with bills below indicate opening day of show whether full or split week

Loew

NEW YORK CITY
Capitol (9)
Paul Whiteman Orc
Johnny Johnston
Lionel Kaye
State (9)
J. "Scat" Davis O
Ruth Terry
Christine Forsythe
Gene Baylos
WASHINGTON
Capitol (9)
Helaine Jarrow
Fred Lowery
Jackie Gleason
Montana Kid

Paramount

NEW YORK CITY
Paramount (8)
Phil Spitalny Orc
Imogene Coca
Mack Triplets
CHICAGO
Chicago (8)
Chas Spivak Orch
Buddy Lester
Lynn Shirley
MIAMI
Olympia (8)
Burns & Rogers
Norma Krieger
Georgie Kaye
Mary Beth Hughes
Vic Hyde
MINNEAPOLIS
Orpheum (8)
Louis Prima Bd
Rolly Rolls
Dixie Roberts
TOLEDO
Paramount (10-13)
Benny Goodman B
Tim Herbert
Dorothy Keller

RKO

BOSTON
Boston (9)
Haymes & Forrest
Dick Lessie
Blair & Dean
The Shyrettes
CLEVELAND
Palace (10)
Henry Busse Orc
Eugenie Baird
Martels & Mignon
Steve Evans
COLUMBUS
Palace (11-16)
Benny Goodman Or
Dorothy Keller
Tim Herbert
SAN FRANCISCO
Golden Gate (8)
Carlos Molina Orch
Gil Lamb
Alberti Bros

Warner

NEW YORK CITY
Strand (10)
Erskine Hawkins O
The Charioteers
Carter & Moreland
Jesse & James
PHILADELPHIA
Earle (10)
The Willys
Tip, Tap & Toe
Tik-a-Tik Hoffman
Eileen Barton
Dave Apollon Co.
WASHINGTON
Earle (10)
Roxyettes
Carr Bros.
Wally West
Lois Lee
Tari Vance

Independent

NEW YORK CITY
Music Hall (9)
Rosa Sandry
June Forrest
Edward Reichert
Harrison & Fisher
Walter Dare Wahl
Roxy (8)
Phil Silvers
Berry Bros.
Buster Shaver Co.
Prof. Lamberti
LONG ISLAND
Jamaica (9-12)
Joan Brandon
Avon Sisters
Sully & Thomas
4 Macks
ATLANTIC CITY
Steel Pier (12)
Sammy Kaye Orch
Abbott & Costello
Andy Arcari
Wen Hai Troupe
Ada Lynn
HARTFORD
State (10-12)
Bob Mathews
Anthony & Rogers
Connie Haines
Dick & Dot Remy
Adrian Rollini 3
KANSAS CITY
Tower (10)
5 Taylor Kids
Chas. Emmett
Jeanne Bon 3
(1 to fill)
MILWAUKEE
Riverside (10)
Vaughn Monroe O
Guy Kibbee
Norton Sis
Jeanne Blanche
PHILADELPHIA
Carman (10)
Ollie Franks
Janlon & Sis Jean

WANTED
TOP STANDARD ACTS
For Europe and England
EDDIE SMITH AGENCY
Paramount Bldg., New York

Connie Haines
Bob Mathews
Farrell & Boots
BALTIMORE
Hippodrome (10)
Ted Leary
Betty Wells
Gil Maison
8 Lucky Girls
CAMDEN
Towers (10-12)
The Barretts
Lu Brendt
Jackie Tuffy
Al Schenck
Peggy Taylor 3
CHICAGO
Oriental (10)
Tommy Dix
Duncan Sis
Dorothy Donegan
3 Flames
Alston & Young
Olympic Girls
ROCKFORD
Palace (10-12)
Benny Meroff Co.
Al Verdi & Dolores
Cooper Sis
Brosseau & Manni'g
3 Lyttle Sis
SPRINGFIELD
Court Square (9-12)
Hall & Jordan
Lane & Lovebirds
La Verne & Jon
Edith Valle
The Modernettes
WASHINGTON
Howard (10)
Benny Carter Orch
Deep River Boys
Coleman Clark Co.
Smith Sis

Cabaret Bills

NEW YORK CITY

Bill's Gay 90's
Ethel Gilbert
Bernie Grauer
Charles Strickland
Jack Ryan
Harold Willard
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Cafe Society (Uptown)
Paula Laurence
Georgia Gibbs
Beatrice Kraft
Gene Field (5)
Cafe Society (Downtown)
Susan Reed
Mary Lou Wms
Elwood Smith
John Kirby Orc
Carousel
Nan Blakstone
Copacabana
Madiguera Orc
Mitzi Green
Mario & Floria
Don Dennis
Joel Herron Orc
Cou Rouge
Irwin Polk Orc
Diamond Horseshoe
Bob Hall
Johnny Burke
Emma Francis
Hazel Mangean 4
Marcia Dale
Cecil Lewin
Gloria LeRoy
Billy Banks
Bill Quentmeyer
Mitchell Brother
Michael Edwards
Mort Reid Orc
Vincent Travers Orc
Havana-Madrid
Duanos
La Franconi
Calgary Bros
Dolores Del Carmen
Cataline Orc
Bartolo Orch
Hotel Ambassador
Louis Betancourt O
Jules Lande Orc
Hotel Astor
Gene Kruna Orc
Hotel Belmont Plaza
Fay Carroll
Kathryn Duffy Ders
Nino Morales Orc
Payson Re Orc
Hotel Biltmore
Henry King Orc
Lillian Cornell
Hotel Commodore
Mishel Gorner Orc
Hotel Dixie
Teddy King Orc
Bob Maxine Gates
Hotel Edison
Jose Cortez Orc
Essex House
Stan Keller Orc
Ruth Cleary
Hotel Lexington
Mouri Kai
Tanu Kaua
Talima
Maile
Mokihana
Harold Aloma Orc
Hotel Lincoln
Art Mooney Orc
Hotel New Yorker
Joan Hyldoft
Terry Brent
Phil Romaine
Neil Fontaine
Arnold Shoda
Chuck Foster Orc
Sunny Raye
Hotel Pennsylvania
George Paxton Orc
Alan Dale
Betty Jo Dazey
Hotel Plaza
Liberace
Estelle & Leroy
Garwood Van Orc
Mark Monte Orc
Hotel Roosevelt
Eddie Stone Orc
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Jane Pickens
Paul Winchell
Mischa Borr Orc
George Olsen Orc
Kelly's Stables
Dick Stiles 3
Vivian Garry Trio
Aida
La Conga
Lulu Bates
Nick Long, Jr
Eddy Manson
Marjorie Welles
Frank Sparo
Hackett Girls
Machito Bd
La Martinique
Jane Dillon
Franks & Janyce
Jan Murray
Sousaset Orc
Ernie Stewart Orc
Latin Quarter
Pat Rooney
Raye & Naidi
Dick Buckley
Noel Toy
Ming Ling
Hoo Shee
Shiela Bond
B Wells 4 Fays
Marianne
Wanger Girls
Wini Walsh
Marty Beck Orc
Leon & Eddie's
Eddie Davis
Monroe Seton
Myrtle Dunedin
Eric Tin
Hudson & Marae
Wagner Sis
Yost Music Men
De Miranda
Stella Mills
Art Waner Orc
Monte Carlo
Dick Gasparre Orc
Jean F Murray
Lady Anne
Alberto Orc
Rogers Corner
Harry Lefcourt Orc
Clark's Hawaiians
Harold Green
Freshmen
Mars Trio
Korn Kobblers
Sig Schatz Orc
Spivy's Roof
Spivy
Carter & Bowle
Jayne Manners
Stork Club
Morales Orc
Ernie Holst Orc
Stan Keller Orc
Versailles
Jerry Cooper
Darlene Zito
Jack Harwood
Gloria Davis
Kendall Kelly
Miriam Seebold
Joe Ricardel Orc
Village Barn
Wally Rose
Continentals
Moore Sis
Tiny Clark
Eddie Ashman Orc
Zanzibar
Cab Calloway Orc
Count Le Roy
Day, Dawn & Dusk
Berry Bros
Pearl Bailey
Bill Bailey
Peewee Marquette
Cook & Brown
Dorothy Saulters
Claude Hopkins Orc

U. S. Slights

Continued from page 1

Allied participation in particular struggles or battles. In Australia, for instance, according to one correspondent, there was terrific resentment against "Objective Burma" (WB). Film apparently showed Americans mainly fighting the Burma campaign, when in reality U. S. share in the fighting was by no means dominant. Aussies howled the film down, said the writer; they considered it a slap in the face. Where were the Aussies, the British, the Indians, in the campaign, they asked.

When "A Yank in the RAF" (20th) was shown in England before a group of British wounded vets, reported another scribe, some of the Tommies threw their crutches at the film, and many stalked out. The idea of a cheeky Yank showing the British how to win the war turned their stomachs, said the writer. Incidentally, when he tried to file the story, England's censors wouldn't let it through. America hadn't gotten into the war yet, and the British were afraid the Germans would make use of it as anti-British propaganda.

The French, was the report, were resentful of "Five Graves to Cairo" (Par) because it ignored the part the French played in the North African struggle, especially at Bir Hachim, where the action was laid. The Dutch and Norwegians have resented such stories of convoy heroism as "Action in the North Atlantic" (WB) because their participation in the dangerous sea-duty wasn't represented.

"G. I. Joe" (Lester Cowan-UA) also has come in for some criticism, is the report. Shown recently in preview for British officials and military including Lord Halifax at Washington's National Press Club, the film evoked some pointed comments. Why didn't it show the British fighting at Cassino, as well as Americans; why were no British planes mentioned as helping in the bombing of the Cassino fortress-monastery? Fact that the Cassino incident was a small part of the story, and that the film was merely the story of one company of Americans in the war, didn't matter.

For that matter, "G. I. Joe" has has been criticized by Negroes, especially by the Negro press, for the lack of inclusion of colored fighters in the film, when the producer's intention was to tell a yarn about a small group of men rather than an overall story of America's struggle in the war.

Feeling is that Hollywood overlooks these minor flaws because Americans as a whole don't have the national resentments that affect other nations or minority groups. Remedy is simple, is the belief; either a brief mention in an American war film as to Allied participation, or a little preface to the film explaining that, while the particular film shows only a few Americans in action, it typifies the heroism of the great mass of Allies.

H'wood Exodus

Continued from page 1

other lesser film names who will appear in shows this year as well.

Freddie Bartholomew reportedly is slated to come in as star of "Foxhole in the Parlor" if it reopens, and if this does not jell is due to appear in a Lindsay-Crouse endeavor ("I'd Rather Be Left"). Roland Young, currently starring in the radio serial based on Thorne Smith's "Topper" stories, is slated to appear in a Broadway version of the same title. Al Jolson is scheduled to play in a Mike Todd musical and Bert Lahr is due in a Todd legit, too, a free adaptation of "Rip Van Winkle." Ricardo Cortez, Paul Kelly, Dorothy Comingore, Henry Daniell, and other filmites have been cast in the Oscar Serlin production, "Beggars Are Coming to Town," due on Broadway Oct. 22 after an out-of-town tryout.

The Theatre Guild plans to bring in the experimental play put on by Morris Carnovsky and J. Edward Bromberg, among others, of the Ben Johnson 16th century drama, "Volpone." Fredric March, of course, will be back on Broadway in "Bell for Adano," while Tallulah Bankhead will be on the road majority of the season in "Foolish Notion."

Jan Clayton, under contract to Metro, and whose last picture was "This Man's Navy," is featured in the smash-hit "Carousel," while Joan Roberts in the new musical, "Marinka," is another young player under Hollywood contract, to David O. Selznick. Metro moppet Elizabeth Taylor will be in Vina Delmar's "The Rich, Full Life," which Gilbert Miller will produce.

In relation to the Coast film strike, Virginia Gilmore dropped out of the legit hit, "Dear Ruth," to return to Samuel Goldwyn, to whom she is under contract. But after she dropped out he wired her she might stay in N. Y. and take on a new play for the coming season since he had nothing in view for her in pix as yet. She won't go back to "Ruth."

Bellamy-Hayes Team

Hollywood, Aug. 7.

Ralph Bellamy draws the male lead opposite Helen Hayes in "State of the Union," to be produced on the New York stage by Howard Lindsay and Russel Crouse.

Bellamy gets the job on loanout from Hunt Stromberg, film producer.

Jean Arthur's 2 Plays

Jean Arthur joins the back-to-Broadway movement this fall also with a choice of two plays, either the Theatre Guild-S. N. Behrman play, "Dunnigan's Daughters," or a script by Capt. Garson Kanin.

Latter, now stationed in London, was her film director and they are close friends. It's his first play, and Miss Arthur is partial to that.

BIRTHS

Mr. and Mrs. Donald MacDonald, son, in Los Angeles, July 30. Father is Universal publicist.

Mr. and Mrs. Leslie Raddatz, daughter, Aug. 2, Hollywood. Father asst. press manager for NBC there.

Mr. and Mrs. Mitchell DeGroot, Jr., daughter, in New York, July 28. Father, former head of promotion at WCAE in Pittsburgh, is now with ABC (Blue).

Mr. and Mrs. Carl Caruso, twin daughters, in Boston, July 31. Father is WBZ staff announcer.

Mr. and Mrs. Anthony Quinn, son, in Hollywood Aug. 3. Mother is former Katherine DeMille; father is screen actor.

Lt. and Mrs. William Sterling, son, Hollywood, Aug. 3. Father is Naval officer; mother is June Vincent, film actress.

OBITUARIES

ARTHUR S. KANE

Arthur S. Kane, 71, pioneer of the film industry, died Aug. 2 at the Motion Picture Country Home near Hollywood following an abdominal operation.

Entering show business with Crawford Amusements 45 years ago, Kane moved to General Films in New York as an aide to Percy Waters. Later he became assistant to Al Lichtman, general manager of Famous Players, when that company bought into Lewis J. Selznick's organization and switched to the Select Films trademark. Kane was upped to sales manager. In the same capacity he was associated at various times with Realart, Harold Lloyd and Charles Ray productions. He became western district manager for United Artists in 1934 and retired about a year later.

Surviving are his widow and two sons.

JOHN L. KEARNEY

John L. Kearney, 74, for more than 50 years a character actor in legit, died Aug. 3 at the French hospital, N. Y. He preceded his legit career with the Barnum & Bailey circus in 1890.

Born in New York, Kearney first toured with John L. Sullivan when the heavyweight titleholder toured in "A True American," and followed with a part in Charles H. Hoyt's "A Stranger in New York." He subsequently went into "In Gay New York," "Dollar Princess," "The Mayor of Tokio," "The Night Hostess" and "The Matinee Girl." Also appeared in "The Postman Always Rings Twice," with Sir Cedric Hardwicke in "Shadow and Substance," "Counsellor at Law" and toured with "My Sister Eileen." Last engagement was in "Jackpot" at the Alvin, N. Y., early in 1944.

Survived by widow and brother.

In Loving Memory of
My Dear Wife
MAUDE RYAN
(August 15, 1935)
CHAS. INNESS

PIETRO MASCAGNI

Pietro Mascagni, 82, operatic composer who won fame with "Cavalleria Rusticana," died in Rome Aug. 2 of bronchial pneumonia and arterio sclerosis. He composed "Cavalleria" at the age of 26, but never was able to repeat the success of this opus although he subsequently wrote others, including "L'Amico Fritz," "Solvano," "Zanetto" and "Iris."

Born in Leghorn, Italy, son of a baker, Mascagni was discouraged from studying music by his parents, but an uncle later adopted him and permitted him to pursue his studies. He attended the Milan Conservatory and later conducted for itinerant operatic companies. He came to the U. S. in 1902, but the venture failed financially. In 1926 he was named conductor of La Scala Opera, succeeding Arturo Toscanini. Mascagni often advocated the outlawing of jazz.

KATE RORKE

Kate Rorke, 81, one of England's leading actresses, died July 31 at Hertfordshire, England. For years Miss Rorke played London theatres; she made two appearances in the U. S., first coming here with Charles Wyndram in 1883 and 10 years later touring with Beerbohm Tree's company.

On her second visit, Miss Rorke presented her most famous roles, including Ophelia in "Hamlet," as well as leads in "Dancing Girl," "The Red Lamp," "King Henry IV" and Trilby." She retired from the stage in 1917 following revival of "A Pair of Spectacles," in which she had been starred earlier.

She played George Bernard Shaw's "Candida" in 1904, being a staunch friend of the Irish playwright.

Survived by a daughter.

HAROLD LLOYD TOZIER

Harold Lloyd Tozier, for four years announcer at WJR, Detroit, and previously an announcer for WTMJ, Milwaukee, and WHK, Cleveland, died Friday (3) in Art Center Hospital, Detroit, following an appendectomy. Tozier had emceed or announced several of WJR's local programs.

Tozier is survived by his widow, Isabelle; a son, Dexter Dean; a stepson, John Robert McCracken, Jr., and his parents, Mr. and Mrs. Warren Tozier.

FISKE O'HARA

Fiske O'Hara, 67, sweet-voiced Irish tenor of a past generation, died Aug. 2 in Hollywood where he had conducted a vocal school for 13 years. In his day O'Hara rivalled Chauncey Olcott as a singer of Hibernian ballads and was a topliner for years in legit and vaudeville. In later years he appeared on the screen and was heard occasionally on the radio.

As a playwright he was credited with collaborating in the authorship of "Abie's Irish Rose."

FLORENCE BERNARD

Florence Bernard, 51, booker with Eddie Sherman office, Philadelphia, died Aug. 5, in Philadelphia. Was on board of Stage Door Canteen and other orgs., and former prez of Entertainment Mgrs. Assn. there.

Survived by husband, George Hartnett, two daughters and two sons.

MATT McKEIGUE

Matt McKeigue, 63, vet British show biz p.a., died in London July 25 of heart attack. Was for many years head of publicity of Moss Empires, leaving when George Black took over.

Two sons, both in the Army, and widow survive.

MICHAEL J. GRIFFIN

Michael J. Griffin, veteran head of the shipping dept. of the St. Louis exchange for Republic Pictures, died at St. Mary's hospital from heart trouble.

He had been ill for several months. His widow, three brothers and a sister survive.

OTTO LEHMANN

Otto Lehmann, 46, of the novelty dance team, Eltinge and Vernon, died in New York, Aug. 3. Survived by widow, Gertrude, who worked with Lehmann in vaudeville, and a daughter Lorraine Vernon, dancer who recently completed a USO tour with Milton Berle.

WILLIAM TELL BORAH

William Tell Borah (Boyer), 76, for years an advance man, died recently in Columbus, O. Son survives.

William J. ("Pop") Cruickshank, 71, Youngstown, O., dean of local stagehands, died July 28. He was a stagehand at the Park theatre, Youngstown, for 40 years, and before that at the old Grand Opera House, Youngstown. He worked at the Park until four weeks ago.

Edward C. McCormick, 71, motion picture operator until he retired ten years ago, died July 23 in Cuyahoga Falls, O.

Jennie Heller, 70, mother of Saul Heller, Cleveland dramatic stock producer and impresario died of a heart attack in Cleveland, July 28.

Mother of Ray Kenney, manager of Warners' Rhodes theatre, Chicago, died in that city July 29.

John Gordon Seely, 64, Toledo organist, teacher, choirmaster and composer, died July 27 in Toledo.

MARRIAGES

Arlene Judge to Vincent Morgan Ryan, Las Vegas, Nev., Aug. 3. Bride is a screen actress, groom an advertising executive.

Hazel Scott to Rev. Adam Clayton Powell, Jr. Bride is pianist-singer; groom is New York Congressman.

Elaine Weston to Sgt. Lawrence Miller, at Fort Benning, Ga., Aug. 1. Bride is one of Weston Sisters, Pittsburgh radio and nitery singers.

Jean Gowen to Mario Serritello, in Chicago, July 31. Groom is trumpet player with Lou Breese's band at Chicago theatre; bride is model with Pat Stevens agency.

Norma Baker to Corp. Sherman Feller, Brookline, Mass., July 22. Bride is singer at WLLH, Lowell. Groom was staff announcer at WEEI, Boston.

Sgt. Mildred M. Forney to Teddy English, in Asheville, N. C., July 29. Groom vet vaudevillian, wed under real name of Harry Bowles; he's now U. S. Army corporal.

Patricia Ryan to George Gibson, Aug. 5, New York. Bride is radio actress.

Palladium, London
(WATER RATS MEMORIAL SHOW)

London, July 29.

Flanagan & Allen, Sid Field & Jerry Desmond, Tommy Trinder, Will Fyffe, Bobby Howes, Mills & Bobbie, Naughton & Gold, Georgie Wood, Ronald Frankau, Hatton & Manners, George Doonan, Freddie Morgan, Peter Waring, Jacqueline Boyer, London Palladium Girls, Debroy Somers Band (Conductor Bill Richardson).

Show arranged by Water Rats, in memory of late George Black, with proceeds donated to Brinsworth Home Variety Artists Benevolent Fund of which Black was prez, brought biggest aggregation of talent ever assembled at such a function. Unfortunately, response proved unworthy of such an outstanding array of stars.

Georgie Wood teed off with special tribute written by Naomi Jacobs praising late GB and also greeting customers on behalf of Water Rats and Lady Ratlings. Referring to him by affectionate name of "The Guvner," he enumerated the many acts he discovered, among them Flanagan & Allen, Tommy Trinder, Sid Field, Naughton & Gold, Hatton & Manners, Ronald Frankau, Jimmy James. After which Lady Ratlings ensemble led off with Victor Herbert's "Kiss Me Again," song which always preceded GB's shows, as he considered in his mascot song.

Palladium gals (16) ran through series of precision steps to good hand. Flanagan & Allen followed with some gab, finishing with "Music Maestro, Please," one of hit numbers from a former Palladium show.

Bobby Howes, still strictly production, managed to extract good laughs with a couple stories, with opening remark "Good Evening Comrades," dig at newly elected Labor Government, bringing biggest laugh.

Naughton & Gold, former members of "Grazy Gang," which had uninterrupted run of eight years, clowned around to plenty laughs.

Newcomer Peter Waring, with nice personality and beaucoup delivery, plus some original legerdermain, was first real socko. Good looker, boy has bright future ahead of him, and should have no difficulty in hitting high spots in vaude. Also good proposition for American bistros.

George Doonan is seasoned performer with style that appeals, after which Flanagan & Allen again interrupted proceedings with "Any Umbrellas Today," also hit song from one of former Palladium shows. Georgie Wood then took up emceeing, which up to then was handled by Chesney Allen, to announce Ronald Frankau. Frankau writes own material, with music composed by Monty Cricky, his pianist, neither of which are outstanding, although well put over and suited to Frankau's particularly confident, if often aggressive, manner.

Mills & Bobbie, who followed, scored with some brilliant fooling. Act has made big strides since the days they played the Keith-Albee circuit and ranks tops nowadays. When Anglo-American interchange of talent comes along, this one looks like being earliest to make the trip.

Freddy Morgan, who has played around USO-Camp Shows for last three years and is now due to trip it to the Pacific area, was only American on bill. Formerly just a banjo act (Morgan & Stone), he has developed into fine raconteur with neat sense of delivery. His banjo playing included realistic impression of Bill Robinson's staircase dance.

Bud Flanagan's rendition of "Franklin D. Roosevelt Jones," song hit from GB's "The Little Dog Laughed," a 1940 Palladium hit, with chorus accompaniment of Lady Ratlings, including "Curly" (Mrs.) Bud Flanagan, all made up as "Mammys, received ovation.

Hatton & Manners, mixed combo of cockney-Yorkshire, which has BBC reputation, got over with boisterous comedy; while Jacqueline Boyer, aged 12, shines in effective contortions, but her singing is far from appealing.

Tommy Trinder gagged at expense of ENSA and its chief, Basil Dean. Best crack was that ENSA sends artists round the camps to keep the troops in fighting mood. Sid Field, assisted by Jerry Desmond, proved that his golfing skit, despite having weathered two revues at Prince of Wales theatre, has by no means exhausted its laughing potentialities.

Will Fyffe, making special trip from Edinburgh, gave "The Centenarian" to gratifying results. Number looks like topping his perennial "I Come From Glasgow." *Rege.*

Orpheum, L. A.

Los Angeles, Aug. 3.

Chino Ortiz Orch (17), Chris-Pin Martin, Isabelita, Frakson, Hector Del Villar, Teddy Rodriquez & Phyllis; "In Old New Mexico" (Mono).

This Latin-American package is lightweight stage fare, but fits in with Spanish atmosphere of film bill screening this week. Chino Ortiz and his Club Brazil orchestra, billed as 20 pieces, has only 17, and that by addition of several of the Orpheum's pit crew regulars. Three femmes, who do tableaux while band runs through its paces, probably are counted to bring its tabulation up to 20. "El Cumb Anchero," "Rhumba Pura" and "Good, Good, Good" are the band's contributions, with spotlight going to some excellent keyboard work by the femme pianist.

Chris-Pin Martin, film comic, m.c.'s affair, but certainly needs better material. He first brings on Teddy Rodriquez & Phyllis, dance team, which mixes Latin and jitterbugging for fair returns. Hector Del Villar wraps up five tunes, including "Babalu" and "The Trolley Song" in Spanish to rate good hand. Miss Isabelita's singing and dancing was handicapped by costume which was good to look at but not fashioned for her gymnastics. Her best tunes were "Chui Chui" and "Negrete."

Best of the acts was Frakson, clever magician. He works smoothly, has good line of patter and knows his manipulations in dealing out an endless supply of cigarets, working over the cards, making a radio disappear, and piling up a pot full of pesos. *Brog.*

Oriental, Chi

Chicago, Aug. 3.

Jerry Wald Orch (16) with Kay Allen, Dick Merrick, Billie Rogers, Michael O'Shea, Three Caites, Lenny Gale, Vincent Manning; "Molly and Me" (20th).

Jerry Wald Orchestra, sharing top-line honors with film star Michael O'Shea, has a nice band, chock full of jump and rhythm. However, if the plaster on the walls and ceiling of the Oriental aren't much looser after this week it will be a miracle, because the boys behind the horns and saxes are blastiting their way through almost every number.

Band opens with "Jump, Jump, Jump," and then Kay Allen, outfit's blonde canary, warbles "Was Here When You Left Me" and "I Wish I Knew," to healthy results. Billie Rogers, girl trumpeteer, sings "Sunny Side of the Street" and plays "Squeeze Me" on the horn to register, and Dick Merrick baricroons "I'd Do It All Over Again" and "There's No You" for substantial response. Band also does "Gotta Be This or That," and closes with "Copenhagen," but bright spot of its offerings is "Clarinet High Jinks," which features Wald's clarineting and the skin beating of drummer Ray Hart to boff applause.

Three Caites open the vaude portion of the bill with a nifty line of fast tapping, combining the patterns of today, done excellently by the son and daughter, and topped by an exhibition of how it was done in the old days by father Caites. A hit.

Lenny Gale keeps 'em laughing with his monologue and impressions, but is prone to veer to the blue occasionally with off-color gags which could be eliminated. Most of his material is fresh and bright, and his impressions, which include Gildersleeve, Lionel Barrymore, the Inkspots, Jack Benny and Andy Devine, among others, with a patriotic pitch in Clark Gable voice gives him noisy sendoff.

Michael O'Shea, personable Irish film star, has more to offer in the way of an act than most Hollywood personalities. He has gone to the bother of getting up some material for his personal appearances, but at the show caught went overboard on time. He localizes his talk by setting his experiences in a Jewish neighborhood here, and dwells somewhat on his Hollywood experiences. Toward the end of the stint he brings on Vincent Manning, who he says is an old buddy, for the singing of "I Should Care." Winds up with a flag-waving, sentimental bit on why he is in these parts, a cue for heavy palm-whacking by the customers. *Morg.*

Tower, K. C.

Kansas City, Aug. 3.

Lippincott & Company (4), Judy Kelly, Tom & Betty Waters, 3 Maniacs of Rhythm, Tower Orch (9) with Norma Werner; "Hitch Hike to Happiness" (Rep) and "Rhythm Round-Up" (Col).

Layout of four diversified standards, fronted by a femme m.c. and backed up by the house orch, adds up to a pleasing 40-minute bill which is good torrid weather entertainment.

House band, in rural get-up, fees off with the novelty tune, "The Martins and the Coys," and Norma Werner, blonde canary, garners plenty of mitting with her lengthy vocal chores.

Lippincott & Company, the third magic act to play the house in as many weeks, are in the initial slot, a fast-moving routine easily the standout of the bill. Trickster and three assistants work such effects as the magic flower garden, the disappearing monkey, the Chinese cabinet and many others, all to good returns from the stubholders.

Judy Kelly, in the deuce, opens by warbling "You Can't Have Everything," and then does impreshes of H. V. Kaltenborn, Ella Logan and other radio notables. She gives way to Tom & Betty Waters, who register with a slick perch-pole turn.

The Three Maniacs of Rhythm, sepia hoofers, close with some nimble hoofing, which clicks. *Earl.*

State, N. Y.

Johnny "Scat" Davis Orch with Louise Douglas; Christine Forsythe, Gene Baylos, Ruth Terry; "Valley of Decision" (M-G).

One day the State will come up with a comic who'll have some new gags. Maybe. Alan Gale, Lenny Kent and now Gene Baylos — brothers, can you spare a gag?

Now for that Baylos fellow. He's headlining this week and next, and that's because "Valley of Decision" (M-G) still has enough b.o. stuff to play two more Broadway weeks after being shoved out of the Music Hall, because of other picture commitments.

All the old stuff that anyone has ever pulled—and with all the same mannerisms—are being resurrected by Baylos. And getting laughs—that's the funniest part of it. Getting laughs from yokels—not critics. The critics sit with their arms folded, in the loges—and on passes, too—and then write about old gags, and sour grapes. It's a wartime pattern of playing to the new masses.

This bill is otherwise notable for Johnny "Scat" Davis and his orch, including singer Louise Douglas; long-limbed Christine Forsythe's hoofing and blonde Ruth Terry's tonsil-tossing.

Davis remains a hard-working trumpeter - singer - maestro, as always, a personality who can still entertain whatever he's doing, particularly because of his bounce and infectious grin Miss Forsythe gets over with her standard taps.

Miss Terry, p.a.ing on one of her excursions from the Republic Pictures lot, is a cute personality and performer who could make a better choice of tunes than those she's using here. The audience at this catching liked her, as they did the entire bill. And they're the ones who shell out at the front window. *Kahn.*

Chicago, Chi

Chicago, Aug. 3.

Three Ritz Bros., Connie Russell, Maxellos (5), Evelyn Farney, Lou Breese and His Orchestra (15); "Out Of This World" (Par).

The screwy Ritz trio is in and out of every act on this bill and working plenty for that $15,000 stipend they'll collect when the week is over.

Using little new material than when they played the Latin Quarter not so long ago, the boys run the gamut of Ritz zanyisms. Their bag o' tricks include swish impersonations, double-talk, singing, dancing and items such as the opera burlesque with Harry doing the singing and Al leading the orchestra and a very funny satire on Sinatra. They heckle Connie Russell as she sings, fool around in the Maxellos' act and clown around generally. It all adds up to the customers literally rolling in the aises.

Connie Russell is a sock hit with her smoky vocalizing of "Acapulco," "Can't You Read Between the Lines" and "Atchison, Topeka and Santa Fe" and makes a stunning appearance before the mike. Gal is singing better than previous engagements in local night spots and draws resounding response.

The Maxellos, three women and two men, deliver a nifty session of risley tricks, in addition to being used by the Ritzes for comedy purposes. They click, and Evelyn Farney is well liked with tap patterns to "Donkey's Serenade" and a medley of Stephen Foster melodies. Lou Breese and his musicrew contrib "Cherokee" and capably furnish the musical background for the whole show. *Morg.*

Hipp, Balto

Baltimore, Aug. 5.

Dick and Dot Remy, Jerry Lewis, Mack & Desmond, Montana Kid and Wonder Horse "Coley Bay" with Campbell Sisters (2), Felice Iula and House Orch (12); "Back to Bataan" (RKO).

All-right-enough layout plays rather well. It leans more to old-time vaude sans emcee and other trimmings usual with recent flesh routines here.

Mack and Desmond is a fast-stepping boy and girl hoofing duo with some flashy piano stuff interpolated by the boy. Garbed in jitterbug fashion, single and double tap routines are highly legit and boogey-woogey on the piano is a good pace changer. Supply brisk and flashy getaway.

Jerry Lewis, in the deuce, holds well with comic mouthing and vigorous panto to recordings of "Figaro," "All or Nothing at All" a la Sinatra, and "The Sow Song," very funny with audience participation. Stubholders greeted him mightily when caught.

Dick and Dot Remy follow with comedy acrobatics and knockabout in which oversized femme contributes some remarkable contortions and muscular agility for a dame of her heft. Partner also pitches in with potent tricks, particularly hand balancing stuff.

Finale is left to the Montana Kid and his educated horse, "Coley Boy," who reacts well to cues and aids in building tableaus of considerable appeal. Campbell Sisters, duo of cow-girl singers, space tricks and lend good musical background to the living pictures. Makes for a nice act. Biz okay. *Burm.*

Earle, Wash.

Washington, Aug. 5.

Wally West, Carr Bros., Tari Vance, Lois Lee, Jo Lombardi's House Orchestra, the Roxyettes ("Ernie Pyle Story of G. I. Joe") (UA).

This is the farewell week of Earle vaudeville, and Harry Anger makes it a snappy show.

First on is Tari Vance, agile tap dancer, who does her terps with the Roxyettes. Then Lois Lee, a strong-voiced singer, who breaks out with "June Is Busting Out All Over" and "Music Is Magic," which gets the audience. Next, the Roxyettes, in an ocean of fans. An exquisitely lighted and staged production, which wins a storm of applause.

Wally West and his imitations of radio celebrities, including Bing Crosby, Bob Burns, Lum 'n' Abner, winding up with his Swede, who won the jackpot in the Irish sweepstakes, is also okay. Then the Carr brothers, in sailor uniforms, with neat hand-to-hand balancing, mixed up with plenty of satirical comedy.

All in all, it's a smart bow-out show by the Earle's producers. *Arke.*

Earle, Philly

Philadelphia, Aug. 7.

Abbott & Costello, Connie Haines, Bob Mathews, Syd (Prof. Melonhead) Fields, Joe Kirk, Roberts Sisters & White, Lou Schrader House Orch (18); "I'll Tell the World" (U).

If the Earle management could devise some system whereby they could clear the house after each show, Messrs. Abbott & Costello and Co. would be able to give the customers a real bangup performance. Hecklers who stay for two and three and more shows (mostly kids) are messing things up.

Show moves swiftly, however, with Lou Costello and Joe Kirk splitting the m.c. chore. The A & C routines are the ones familiar to their fans for years but the customers eat it up. Pair are ably assisted in the skits by Sid Fields in his w.k. role of Prof. Melonhead. Kirk bullies his way through, pushing rotund Lou around to the delight of the downfronters.

Bob Mathews scores with the femmes with his melodic crooning of "I Should Care," "It Had to Be You." Also plenty clicko in the vocal department is Connie Haines, whose punchy style is showcased neatly in her renditions of "Good, Good, Good," "Dreams Are Getting Better All the Time," and "Kiss Goodnight."

Roberts Sisters and White, team of three femme terpers, round out the bill nicely.

Lou Schrader's house band handles the accompaniment chore in workmanlike style. House jammed with lobby packed and queues outside during show reviewed (Sat. dinner show). *Shal.*

RKO, Boston

Boston, Aug. 3.

Bill Robinson, Jackie Gleason, Eugenie Baird, Adrian Rollini Trio, Four Macks and Larry Flint Orch (16), with "Falcon in San Francisco" (U).

That tantalizing trouper, Bill Robinson, heads an unusually swift-moving show at the RKO. He's in philosophical mood about "Memphis Bound" and taps gaily through a deft routine of patter, charmingly irrelevant asides, etc.

Robinson gives his by-now standard impersonation of himself dancing 40 years from now, which seems highly credible and it goes over big. His insidious cavaliering with shoe shoes to "Twilight Time" and the cleating to the tune of "Eighteenth Century Drawing Room" also wowed a capacity house when caught.

Jackie Gleason, the comedy star of "Follow the Girls," emceed the show and drew solid belly laughs with his impersonations, particularly one based on Charles Boyer, who wouldn't like it.

The Adrian Rollini Trio gives out with very sweet music. "Good, Good, Good" opened this act followed by "Black Eyes," "Liza," and a boogie woogie medley. Piano, zylophone, guitar and bassviol were used.

Eugenie Baird, Bing Crosby's radio singing partner, very easy on the eyes, does "It's Gotta Be This or That," "I Don't Care Who Knows It," "A Friend of Yours," "All By Myself" and "I Wish I Knew." Better at swing than ballad.

Four Macks, an all-girl quartet, do fast moving turns and twists on a drum that leaves the audience sitting on the edge of its seat.

Larry Flint and his orchestra, on stage, provided class musical background. *Dame.*

Novis Set in N. Y.

Donald Novis has been signed by the Versailles, N. Y., for the late show during engagement of Carl Brisson, starting Sept. 12.

Brisson will do the dinner and supper shows only.

Night Club Reviews

Rio Cabana, Chi

Chicago, Aug. 3.

Jackie Miles, Jayne Manners, De Marlos (2), Donn Arden's Lovelies (8), Inez Clavijo, Don Harmon, Cee Davidson Orch (8), Don Chiesta Orch (5); $2.50-$3.50 minimum.

This time the Brothers Burt and Chuck Jacobson have really got themselves something, and they're gonna be begging Jackie Miles, Jayne Manners and the De Marlos to stick around a while longer than the period for which they're pacted. It's that good—not to mention racy.

Miles, surprisingly, isn't the main offender in the blue this time. He holds the double entendre down to a bare minimum, at the same time getting a stranglehold on payees' by dint of sock material and the means of putting it over. Little guy's bits (race tout, candy butcher, character on a marijuana kick garbling "Chinatown," Crosby, lugubrious moppet- and psychiatrist yarn, etc.) are sold on their own, but the ultra-cozy rapprochment established between performer and audience is what really sells 'em. In closing spot, he gets off clamorously with a stint on piano and drums.

Miss Manners' turn is the one responsible for the "racy" reference. Pulchritudinous blonde's getup is a breath-stopper, as is her material, only not in the same manner, nor to the same degree. Some of her stuff, notably "Relax, Max," detailing the laissez-faire policy of a lingerie model, is smart and to the point; on the other hand, the one about the trollop who turns out to be merely a dance instructress is out-and-out smut that she'd be better off without. Also does "What's New in New York?" and "I Can Also Cook." A good Lux-ing is recommended, despite fact she's a near begoff.

De Marlos, are a youthful team who knock themselves out in "Liebestraum" (recorded), rhumba, waltz and some fast twirls to a Gershwin medley, to clean up a salvo. Lighting wasn't too flattering at show caught, however.

Donn Arden-designed routines and lyrics for the Lovelies are his best yet. Gals chant the relative virtues of their boy friends in opener and take a fling at a modernistic Cuban number to close, with Inez Clavijo soloed for some pretty ballet poses and Don Harmon (who shares emcee chores with Cee Davidson) piping the vocals.

Davidson and orch liven things up considerably with fine backing and danceable interludes, as does Don Chiesta's rhumband. *Mike.*

Walnut Room, Chi
(BISMARCK HOTEL)

Chicago, Aug. 3.

Helen Honan, Gaynor & Ross, Emile Petti Orch (10) with Linda Larkin; $1.50-$2.50 minimum.

Another lightweight session in the Walnut Room that'll do no harm to anybody's budget.

Emile Petti's sweet music provides most of the to-do again, although band's contrib to the floorshow, a Southland medley composed of "Swanee River," "Old Kentucky Home," etc., featuring Petti's "six singing violins" and maestro at the keyboard, is lulling rather than exciting. Linda Larkin, band's chirpteuse, is improving right along, spilling out "There's No You" in the Joan Merrill manner, meaning good.

Helen Honan tries too hard with celebrity and type impreshes. Oldhatness of the "now-I'm-going-to-do" approach all but throws the hooks into her takeoffs on Bette Davis, Durante, et al; songstresses (torch, coy, oomph types); and femme lushes (belliverent, affectionate; crying-jaggish). These could all be improved greatly if the gal would generate a little more of the feeling that it's all sorta spontaneous.

Gaynor & Ross top the plaudit chart with their standard flash rollerskating turn on a tiny raised platform, touching off sparks particularly with femme's midair twists. *Mike.*

Beach Walk, Chi
(EDGEWATER BEACH HOTEL)

Chicago, Aug. 3.

Wayne King Orch (19), with Nancy Evans, Ben Dora, Harold and Lola, Song Stylists (5), Dorothy Hild Dancers (12); $1.25-$1.50 admission for dancing and show; 50c-75c cover in Marine Room, no minimum.

Beach Walk, located on the shores of Lake Michigan amidst myriads of colored lights in the surrounding trees, provides the perfect setting for Wayne King's music and Dorothy Hild's sparkling revusical. Though brief, it provides sock entertainment all the way.

Miss Hild reaches new heights in production with a "Garden of Allah" routine, a lavishly costumed, nicely patterned episode. Highlight of the number is Harold and Lola's snake dance, which elicits heavy response. Other Hild numbers are a hoop routine in which the girls wear rose, gold and blue sequined short costumes, and a Spanish number, in Stroblight, with the girls manipulat-

(Continued on page 51)

B'way Slips; 'Apley' Resumes With OK $13,000, 'Lucasta' Sturdy 18G, 'Marinka' Eases Off to 26G

Final break in the weather came Saturday (4) after a 34-day stretch of rain, etc., all of which favored Broadway theatregoing through July. Threatening skies last midweek again accounted for exceptional demands for tickets, agencies as well as boxoffices selling all they had. Grosses were off because of Monday and Saturday weaknesses.

"The Late George Apley," first of the layoffs to resume, drew encouraging business at the Lyceum, takings being considerably more than the week prior to a month's vacation. There are now 18 attractions on the list, slightly more than had been anticipated.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Recue), M (Musical), O (Operetta).

"Anna Lucasta," Mansfield (49th week) (D-1,041; $3.60). Mail orders starting to mount again indicating strength of draw; bit down but strong $18,000.

"Bloomer Girl," Shubert (44th week) (M-1,328; $5.40). Attendance varies some performances, but gross remains in high brackets; $30,000 estimated.

"Carousel," Majestic (16th week) (M-1,681; $6). Selling the limit in standee admissions, gross leader going to $48,000 and more.

"Dark of the Moon," 46th Street (20th week) (D-1,319; $4.20). Reluctance of the management (Shuberts) to give up possession of house to new owners keeps this one lighted; better, however, $10,000.

"Dear Ruth," Miller (34th week) (C-940; $4.20). Like most others, somewhat affected at start; finished last week to excellent $17,500.

"Follow the Girls," Broadhurst (69th week) (M-1,179; $4.80). Fared better than estimated in past two weeks, when the grosses were rated around $25,000.

"Harvey," 48th Street (40th week) (C-925; $4.20). Nothing should stop this great winner from riding through another season to capacity; $19,000.

"Hats Off to Ice," Center (57th week) (R-2,944; $1.98). Two midweek matinees account for a gross jump; over $37,000 quoted.

"I Remember Mama," Music Box (43d week) (CD-940; $4.20). Bettering $21,000, but dipped under that last week; another hit figured to span new season.

"Late George Apley," Lyceum (23d week) (C-993; $4.20). Relighted very well, as indicated by the restarting pace, nearly $13,000.

"Life With Father," Empire (296th week) (C-1,082; $4.20). Biding its time through August and then moves to smaller house (Bijou); around $7,000.

"Marinka," Winter Garden (3d week) (O-1,522; $4.80). Agencies doing fairly well with new operetta tickets, but business eased to around $26,000.

"Oklahoma!", St. James (123d week) (M-1,509; $4.80). Big figures quoted for the "national" company (Philadelphia), but the run tuner commands steady boxoffice line and sells out all times; $31,000.

"On the Town," Beck (32d week) (M-1,214; $4.80). Though in small-capacity house, business quite satisfactory, with gross around $30,000 first week here.

"Song of Norway," Imperial (50th week) (O-1,427; $6). Slipped; first time for material variance, but Coast operetta made plenty last week, around $36,000.

"The Glass Menagerie," Playhouse (18th week) (CD-865; $4.20). There will probably be no change in the capacity gait for many months; $18,500 and more.

"The Wind Is Ninety," Booth (7th week) (D-712; $3.60). Engagement slated into September, though business has been mild; $5,500 estimated.

"Up in Central Park," Broadway (27th week) (O-1,900; $6). Profit is steadily piling up, although doesn't sell out consecutively; approached $36,000 last week.

LAYING OFF

"A Bell for Adano," Cort (29 weeks) (D-1,064; $4.20). Resumes next Monday (13); boxoffice open.

"The Voice of the Turtle," Morosco (72 weeks) (C-939; $4.20). Resumes Aug. 27; boxoffice open.

NEIGHBORHOOD

"The Hasty Heart," Flatbush, Brooklyn.

"Abie's Irish Rose," Brighton, Brooklyn.

"Over 21," Windsor, Bronx.

Savoy Heads L. A. Revue

Los Angeles, Aug. 7.

Royal C. Dane took an eight-week lease on the Mayan here to stage a new revue, "Insanities of '45," slated to open Aug. 30.

Harry Savoy will head a cast of about 50.

'Pink Lady's' 40G Gross In St. L. Alfresco Week

St. Louis, Aug. 7.

Three newcomers are scoring in the current presentation of Rudolf Friml's "The Three Musketeers" that teed-off a seven night stand in the Municipal Theatre Assn's al fresco Playhouse in Forest Park last night (Mon.). With the temperature fluctuating between 90 and 100 degrees an opening night mob of 8,800 turned out and the gross was approximately $3,000.

Lucille Manners, who clicked in her local bow last week in "The Firefly," is repeating. Another warbler is John Gurney of the New York Met. He copped posies earlier in the season for his stint in "The Fortune Teller." Patricia Bowman, exponent of the ballet, who scored last week, again clicked minus Charles Laskey who suffered a fractured foot in rehearsal.

In support are Jack Good, Romney Brent, Josephine Neri, William Horne, Leroi Operti and Fred Harper.

"The Pink Lady" wound up a profit taking seven-night engagement Sunday (5). Cool weather, except for the last night, hypoed attendance to 65,000 and an estimated gross of $40,000. Crix tossed posies to Lucille Manners, Dick Smart, Jack Good, Romney Brent, Ann Andre, Helen Raymond, Ruth Urban, Patricia Bowman and Charles Laskey.

'TRIO' NG $6,000 IN L. A., DUE TO FOLD

Hollywood, Aug. 7.

Weak shows and heat hit legit grosses here last week, with two shows slated to fold at end of current stanza. Biltmore's preem of "Good Morning, My Son" only caught $5,000 on its initial frame and notice went up following unfavorable press. "Trio," faring badly in its second stanza at Belasco, slipped to $6,000 and will do folderoo this weekend.

Musart's "Model Wives" garnered heavy $3,500 for first week and half at small house. Ken Murray's "Blackouts of 1945" at El Capitan took in capacity $14,800 for 162nd week.

'Jones' Wham $35,400 In Finale Frisco Week

San Francisco, Aug. 7.

"Carmen Jones" wound up sensational five-week run at 1,776-seat, $4.20 top Curran with extremely fat $35,400 week.

Next door, 1,550-seat Geary, with $3 top, has "Ten Little Indians" pulled satisfactory $13,000 plus.

Shows in Rehearsal

"Make Yourself at Home"—Johnnie Walker.

"Mr. Strauss Goes to Boston"—Felix Brentano.

"Devils Galore"—William Cahan.

"Carib Song"—George Stanton.

"The Overtons" (road)—Paul Czinner.

Clare Luce

Continued from page 1

her acting debut a play so foreign to the type of her own "Women" or "Kiss the Boys Good-bye," Mrs. Luce stated that the selection of the play was not her idea. She merely accepted the offer to do it.

Robert Ross directed and support included Paul McGrath, Brenda Forbes, Aubrey Mather, Dean Harens and Jerome Shaw.

Show biz turned out in force to ogle what was practically her acting baptism, names including Moss Hart, Tallulah Bankhead, Gilbert Miller, Faye Emerson and Brig. Gen. Elliott Roosevelt, Lee Shubert, Ilka Chase, Mary Martin, John C. Wilson, Fredric March, Florence Eldridge, Jean Arthur, Libby Holman, Margaret Sullivan and Leland Heyward.

Big B'way Tix Demand For 'Candida' (Clare Luce) At Stamford Strawhatter

Broadway agencies are rarely queried for tickets to summer stock attractions, but an unusual number of requests were made for the revival of "Candida" at the Strand, Stamford, Conn., which opened Monday (6) with Clare Boothe Luce in the lead. Congresswoman's appearance undoubtedly sparked the demand, most of the agency-sold tickets being dated late this week, ordered by New Yorkers who go to Connecticut for weekends.

Ads for "Candida" appeared in the dailies, setting forth that tickets could be had at Mackey's, only agency regularly doing business with the Stamford strawhatter. Mackey's had a bundle of 500 tickets with indications that all would be disposed of. There's a possibility that the show would be held over a second week.

Ballet Theatre's Nine Shows in H'wood Bowl

Hollywood, Aug. 7.

Nine performances by the Ballet Theatre are slated for the Hollywood Bowl starting Aug. 16 and continuing on Thursday, Friday and Saturday nights through Sept. 1.

Performers include Alicia Markova, Anton Dolin, Nana Gollner, Andre Eglevsky, Nora Kaye, Hugh Liang, Lucia Chase, John Kriza, Janet Reed, Anthony Tudor and Harold Lang, supported by the Bowl Symphony orchestra of 100 pieces.

'Ladies' 10G, Wash.

Washington, Aug. 7.

"Good Night, Ladies" ran into hot weather and rain collected only $10,000 in its second week of eight performances at the National theatre.

"Life With Father" which debuted last night (6), has an advance sale of $15,000 for the two-week engagement. Demand was so strong that Producer Oscar Serlin scheduled a third week. "Life" has to drop the youngest of the Day children, written out of the script, due to the restrictions of the D. C. child labor law. Washington probably has seen less of the uproarious Clarence Day comedy than any other city of its size and importance in the United States, due to the child labor laws.

Heat Melts 'Ruth' to $19,000, 'Turtle' $17,300, 'Father' 12½G in Chicago

Chicago, Aug. 7.

Scorching heat fried $500 and $1,000, respectively, off "Dear Ruth" and "Voice of the Turtle," bringing former down to $19,000 and latter to $17,500. "Life With Father," in closing stanza, held up very well, however, with $12,500.

Erlanger, which housed latter 10 weeks, skedded to relight Aug. 25 with "Carmen Jones," and "Good Night, Ladies," playing return engagement, opened with fair-to-middlin' advance sales, considering the weather, at the Blackstone Monday (6).

Estimates for Last Week

"Dear Ruth," Harris (16th week) (1,000; $3.60). Slipped to $19,000, but advance sales picking up.

"Life With Father," Erlanger (10th week) (1,500; $3). Folded Saturday (4) with $12,500.

"Voice of the Turtle," Selwyn (43d week) (1,000; $3.60). Nice $17,300 for three-character comedy wasn't bad.

National Theatre Plan In Congressional Record

Washington, Aug. 7.

The plan of two GIs, Cpl. Robert Porterfield and Sgt. Robert Breen, for establishment of a National Theatre Foundation, was inserted in the Congressional Record, Wednesday (1) by Senator Elbert Thomas (D., Utah).

Proposal is to set up a revolving fund to be controlled by a board of seven theatre people. Finances would come from gifts, grants from industry and appropriations from local, state and federal governments, and would be used for a series of loans designed to aid in the establishment of professional theatre on a self-supporting basis in the hundreds of American cities which today have no theatre.

Inside Stuff—Legit

Ex-New York Herald Tribune drama critic Richard Watts, Jr., guesting for John Mason Brown in a recent Saturday Review of Literature column, sounded off on the function of the theatre and drama critics in war time, while taking sharp exception to the charge by N. Y. Daily News critic John Chapman that he (Watts), along with ex-fellow critics Brooks Atkinson (Times) and Brown (Post), was now patronizing the drama or finding it inconsequential.

Granting that farce and escapism had its place in the theatre, Watts still claimed that the theatre wasn't just "an amiable little device for passing the time." The world and the theatre from which it stems, he said, are of one piece. During his travels the last 10 years, in Spain, Russia, the Balkans and Far East, said Watts, he learned one thing—"in a world of blood and chaos, one of the few hopeful, civilized activities left to mankind is the theatre." But, he added, the postwar world is shaping up, with tremendous problems and perils, and unbounded adventure. In such a tremendous age the theatre has a magnificent opportunity to participate in the adventure, while the man who is satisfied to have it go its way, merely putting on nice little trivia (a dig at Chapman), is the one who really has contempt for it.

As for critics, said Watts, "drama criticism is no ivory tower." Unless the critic connects his subject with the world about him, his standards will become twisted. A drama critic's job, thinks Watts, is important as well as fascinating. "To do the job well is to be a leader of thought and a public councillor and cultural ambassador." It is, incidentally, a post, Watts added, which though frequently filled by men of ability has never had all its potentialities realized.

Passing of John Pollock, who died in New York July 29, evoked expressions of regret by many persons in show business whom he aided and encouraged. Some unable to attend the funeral services have responsible jobs on the Coast. Before he attracted attention as press agent for Hammerstein's Victoria, N. Y., Pollock was well established on the road as an advance agent. After the Hammerstein assignment, he became press head for the Orpheum Circuit and later acted similarly for Keith vauders. During that period he gave advice to young men in the Orpheum and Keith outfits, those proteges later developing into Hollywood executives.

During the last three or four years, when he was general manager for John Golden, he unstintingly gave pointers to aspiring road agents for legit shows. Pollock had a remarkable memory on out-of-town theatre details and was often asked for such information by legit bookers.

Advance sale for "Carousel," Majestic, N. Y., approximates $200,000, topping Broadway in that department as does the weekly gross, around $46,000. It is too early in the run to estimate the musical's staying powers as compared to the "Carousel" running mate, "Oklahoma!," across the street at the St. James, where the count tops $31,000 every week. Latter show's advance sale is virtually constant at approximately $130,000. Both attractions play to standing room but differences in ticket prices and capacities—"Carousel" at $6 in the larger theatre, while "Oklahoma" at $4.80 top in a smaller theatre—explain the difference in weekly takings.

Both shows are under the Theatre Guild's banner and both have the same authors—Richard Rodgers and Oscar Hammerstein, 2d. Latter duo is also cleaning up on "I Remember Mama" at the Music Box, having produced that hit. They have no managerial plans for the new season.

There is growing competition among those getting out souvenir booklets for Broadway musicals. Al Greenstone, who buys souvenir rights, has a bit of "Oklahoma!" (St. James, N.Y.), and Horowitz & Meadow have invested in the new "Marinka" (Winter Garden), for which they peddle the booklets.

"Marinka" was produced by Jules J. Leventhal and Harry Howard, but the former refused to supply a photo or data, so a page in the "Marinka" booklet is devoted to Howard, mentioned as "the" producer of the show. He was once in vaudeville as Harry Howard & Co., latter being a trained dog. He admits having adopted Willie Howard's surname. New manager, who also has produced vaude units, was active on that end in Australia for a number of seasons.

Leo Gaffney, drama critic on the Boston Daily Record, now in a hospital after a surgical operation, claims that "Variety" did a little excision of its own on him, leaving him out of a catalog of Boston's reviewers in the July 11 issue. [Story was a digest of the Boston scene written for the mag Newspaperman by Lawrence Dame, "Variety's" Boston mugg. Latter, describing Gaffney as a former soldier, cowboy, movie organist, actor, reporter for N.Y. tradepaper and businessman, said of him that "he hits right out in his criticism no matter where and how his blows land."]

Gaffney adds, "I am quite alive, by the way, with every expectation of being back at my workbench before the first of September."

Play brokers who specialized in plays from and to continental Europe have been dormant almost since the start of hostilities in 1939, and it is doubtful if they will be particularly active again for the next decade. Number of specialists was rather limited but a new firm, called the Continental Play Co., has been formed by Charles Field and Kurt Hellmer, who are contracting for American shows to be presented in Switzerland.

Number of legiters in that country is not definite but signed up so far are "Tomorrow the World," "Native Son" and "Yes, My Darling Daughter."

Current Road Shows

(Period Covering Aug. 6-18)

"Blackouts of 1945"—El Capitan, Hollywood (6-18).

"Carmen Jones" — Metro, Seattle (6-12); Strand, Vancouver (13-14); Capitol, Yakima (16); Fox, Spokane (17-18).

"Dear Ruth"—Harris, Chi (6-18).

"Good Morning, My Son" — Biltmore, L. A. (6-18).

"Good Nite Ladies" — Blackstone, Chi (6-18).

"Life With Father" (2d Co.)—Nat'l, Wash. (6-18).

"Mr. Strauss Goes to Boston"—Shubert, Boston (13-18).

"Oklahoma" (2d Co.) — Forrest, Philly (6-18).

"Rebecca"—Russ. Aud., San Diego (17-18).

"Rose Marie"—Curran, Frisco (13-18).

"Ten Little Indians" (2d Co.)—Union H. S. Aud., Salinas (6); Civic Aud., Santa Cruz (7); Aud., Oakland (8-10); Mem. Aud., Sacramento (11); Temple, Tacoma (14); Met., Seattle (15-18).

"The Bad Man" — Geary, Frisco (13-18).

"Trio"—Belasco, L. A. (6-11).

"Voice of Turtle" (2d Co.)—Selwyn, Chi. (6-18).

'OKLA.!' $37,600 FOR PHILLY STANDUPS

Philadelphia, Aug. 7.

"Oklahoma!" had a banner week last week at the Forrest, not only regaining its earlier pace but actually topping earlier figures. A remarkable feature was that Monday night's attendance, in the matter of standees, was the biggest (Monday) of the entire engagement by a matter of a hundred dollars. Week's figure was $37,600 and from present indications big Guild musical will maintain an average of $37,500 for the remaining five weeks of the run.

There will be no official announcement of other bookings for the fall until next Monday.

'Snatchers' 5½G, Toronto

Toronto, Aug. 7.

Hit by heat wave and outdoor competition, Ernest Rawley's revival of "Cradle Snatchers" grossed a disappointing $5,500 at the Royal Alexandra here, with 1,525-seater scaled at light $2 top. Piece starred Frances Comstock and Doro Merande.

Current is Eugenie Leontovich, with Ruth Altman, in "And So to Bed."

Bus Tour for 'Angel St.'

Adopting the procedure of attractions that use motor transport, it is proposed to road-show "Angel Street" similarly and, if plans go through, it will be the first legiter to follow suit, thereby evading the touring problems worrying the managers. A bus is to be secured for the cast and a van for the scenery and props. "Angel" has been laying off since last winter, when it ended a Broadway date of more than three years. Although there was a road company, much territory was not visited.

Show is now being regularly booked on the projected transcontinental tour, a route of 36 weeks having been arranged by an outfit that operates more or less along concert-recital date lines. Show will play split weeks and one nighters in eastern areas, then goes south and west. Performances will be given in municipal halls and auditoriums, a number of engagements being benefits by arrangement with civic bodies.

"Angel" was produced by Shepard Traube, now a captain in the Army, tour being directed by Mack Hilliard, his general manager. When first tried out as "Gaslight" it was rated a flop but the picture version (Metro) used the same title to good b.o.

Slim Chances Viewed by Show People Towards Relaxing of Travel Curbs

Any alleviation of Office of Defense Transportation regulations for the next six months if not longer, is dim and the hope that the peak of transcontinental troop movements would be reached in mid-autumn appears to have been wishful thinking by show people. It leaves all those in show business concerned with the road uncertain about touring, the chances of many attractions being able to adhere to itineraries being viewed skeptically.

League of New York Theatres has appealed to ODT in Washington and the activities of show business in the war effort were stressed. It was conceded that shows are important both to those in the services and civilians, but that getting troops to the west coast for embarkation to the Jap fronts is the paramount assignment of ODT. It was stated that there would be no further restrictions, though the recently announced regulations must stand.

Agents Worried Too

There is an undercurrent within the Assn. of Theatrical Agents and Managers, evidently inspired by the road situation. Road men are eyeing the multiplicity provision, which permits Broadway press agents to represent as many as six attractions. Fearing there will be fewer jobs out of town, the road group feels that it should have a better chance to obtain New York shows. There is no rule to prevent road agents from taking Broadway shows, or to accept jobs as associates to press agents handling more than one show, but there is a difference in salary. Associates are paid $115 as against $165 minimum for senior agents.

There are 80 agents in the Broadway chapter and 67 in the road group, and while the status of both groups is interchangeable, there is some talk of a constitutional change pertaining to multiplicity of jobs. There is provision in the ATAM constitution stipulating that no resolution which would affect any specific group shall be adopted unless by majority assent of the chapter involved. Road men are therefore not sanguine that the Broadway agents would vote to reduce the limit, but an attempt to get a constitutional amendment to that end adopted may be made.

60 Singers, 5 Maestros Set for Boston Op Co.

Opening 10-week season of 60 performances Oct. 4 in Newark, the Boston Grand Opera Co. has engaged 60 singers and five conductors for 17-opera repertoire.

Following Boston season, running from Oct. 21 to Nov. 11, company will open New York stanza Nov. 12, continuing to Nov. 25. Tour of upper New York State and New England follows.

Toledo's Season Finale

Toledo, Aug. 7.

Toledo's longest and best season of summer operettas under the stars will end next Sunday (13), when the curtain closes on a week's performance of Romberg's "New Moon," seventh in the series being shown at the Toledo Zoological Park Amphitheatre.

Frederick Schweppe, managing director of the Manhattan Productions Co., New York, sings the male lead role of Robert, opposite Marguerite Piazza, soprano. Willard Matthews is producer of the season's offerings.

'Nellie Bly" Slated For Oct. 1 Rehearsal

Hollywood, Aug. 7.

"Nellie Bly," musical which Eddie Cantor and Nat Karson will produce, goes into rehearsal in N. Y. Oct. 1. Marilyn Maxwell, Metro player, has been signed for title role.

Morrie Ryskind and Sig Herzig have already completed the book, and Johnny Burke and Jimmy Van Heusen will do the music and songs.

CARRILLO DUSTS OFF 'BAD MAN' ON COAST

Santa Barbara, Aug. 7.

Leo Carrillo opens here Thursday (9) in a revival of "The Bad Man," with Richard Powers, film actor, as second lead.

After a break-in here, troupe will move into the Geary, San Francisco, for six to eight weeks, with future bookings in Seattle, Denver and Chicago.

Jed Harris' London Trek To Tie Up 'First Gent'

Jed Harris left N. Y. Thursday (2) by plane for London (a) to locate a theatre for a British production of Thornton Wilder's "Our Town," and (b) to try and tie up American rights to the new Norman Ginsbury hit, "The First Gentleman," starring Robert Morley and Wendy Hiller.

Harris is believed trying to tie up latter production intact, especially Morley, for the Broadway presentation. Shortage of London houses for "Town" staging also a problem.

New Orleans Gets Big Sked of Legit, Concert

New Orleans, Aug. 7.

The biggest theatrical season in years looms for this wide-open town starting in September. Irwin F Poche, manager of the Municipal auditorium and town's No. 1 impresario, has penciled in a list of attractions that will run through next March.

Bookings include: "Angel Street," "Life With Father," "The Glass Menagerie" and others, as well as such artists as Regina Resnik, Miliza Korjus, Igor Gorin, Victor Borge, Gladys Swarthout, Alec Templeton, Andres Segovia, Rosario and Antonio, Paul Draper and Larry Adler, Tito Guizar and others. Also slated to appear are the Ballet Russe de Monte Carlo, Alicia Markova and Anton Dolin, Don Cossack Russian Chorus, San Francisco Ballet, Baccaloni opera troupe, the Ballet theatre and Pearl Buck and "The Chinese Theatre."

A winter series of opera by the New Orleans Opera Assn. and Philharmonic Concerts will also help make the season a hummer.

Shadows Fall—On Whom?

Hollywood, Aug. 7.

Howard J. Lang is angling for Hollywood names to appear in "And Shadows Fall," legit comedy he will stage in N. Y. after a Philadelphia break-in starting Oct. 8.

Play is being adapted for the stage by Lulu Vollmer from her own Satevepost story, "She Put Out to Go."

'Red Mill' Due For L. A. Bow Sept. 10

Los Angeles, Aug. 7.

Fred Stone's old legit starrer, "The Red Mill," being staged in a streamlined version by his daughter, Paula Stone and Hunt Stromberg, Jr., will open at the Biltmore here, Sept. 10, with a booking in Chicago before venturing into New York.

Michael O'Shea has been borrowed from Stromberg, Sr., for the starring role.

Chorine Award Vs. J.J. Shubert Subject For Further Dispute

An award by arbitration some weeks ago in favor of Chorus Equity against J. J. Shubert is still in controversy. Case concerned six chorus girls engaged on the Coast for a touring "Merry Widow," the arbitrators ordering the manager to supply return transportation, show having closed last winter. The matter was delayed for months and, although Chorus Equity won, the union is not satisfied with the Shubert offer to comply, it being planned to re-convene the arbitrators for a clarification of the award.

Before the decision was reached, at least some of the girls returned to the Coast, allegedly having borrowed the fare money, so when Shubert offered to furnish the tickets if supplied with dates for the trip, the union was not in a position to designate the days of departure. Case was further complicated by the reputed waiving of claims for return tickets by several girls involved.

Union insists that a basic requirement in the contract guaranteeing members transportation to the point where engaged, shall not be voided. If the arbitrators assent to reopening the case, they will be asked to revise the award to read that if actual tickets are not desired the equivalent in cash shall be paid. Should that point be upheld and the girls continue to waive any claim to the return fares, the money would be placed in the emergency fund.

Chorines were taken on after a similar number of girls quit the show when it reached the Coast, after having given notice in the usual manner.

SID PIERMONT TALENT CASTER FOR MIKE TODD

Ex-Maj. Sidney Piermont, who left Loew's as chief vaudeville booker for the service, and returned to show business as a talent agent with Music Corp. of America in New York, is making another change. He's now casting director for Michael Todd's legit and pix production activities.

Well-versed in talent from both the buying and selling end, Piermont or someone of his background was wanted by Todd because of latter's ambitious production schedule this year. First chore will be a swing of the strawhats and wherever talent potentials will take Piermont.

Managers Balk at Chorus Demands, Rehearsal Pay Main Snag at 1st Meet

First meeting between Chorus Equity with the managers to consider the union's demands for increases was productive of multiple objections from the dozen showmen present. Other sessions will be necessary before agreement is reached, which had been anticipated. Not only did the managers balk on sought-for tilted rehearsal pay of $30 weekly and upped road minimum, but they put thumbs down on proposed new working conditions.

Chorus contends that pay during rehearsals should be classed as expense money and therefore not subject to Treasury Dept. or War Labor Board limitations. They add that such coin is made distinct from minimum salary ($40 in New York and $45 on tour) as set forth in the contract. Managers claim that Equity and its Chorus arm have changed their views on rehesaral pay classification and want that point clarified by Washington, particularly in respect to tax liability.

Managers did indicate a willingness to consider increases on the basis of WLB's 15% formula, but the Chorus aims for doubling the present $15 rehearsal pay. None at the meeting seemed to know which government agency should rule on whether rehearsal pay is salary or expense money. Showmen argue that it is a question for WLB, but it is also felt that the Income Tax department is the proper authority.

Expense Money

Point is important because expense money is not supposed to be subject to withholding or social security taxes. Tax regulations allow a deduction by touring actors for living expenses if a separate home is maintained in New York or other point of origin. On that ground if rehearsal pay is ruled to be expense money no deductions would be made, as has been the rule to date. Managers say that all money paid casts and choruses is treated as income and therefore deductions are made.

Chorus demanded a sharp limit placed on rehearsal time and asks for $2 per hour for all over eight hours daily. Managers strongly objected, being opposed to any type of overtime during the preparatory period of production. One declared that when chorines are kept longer than stipulated, they should walk out on the directors. Other regulations on working conditions also met with opposition by the showmen.

It is the first time for the Chorus to figure in negotiations with the managers. When and if an agreement is reached, Equity will then proceed with changes to conform to the new Chorus regulations. Basic agreement between the League of New York Theatres (managers) and Equity expires on Labor Day, present pact to hold over in case negotiations are not completed by that time. Sessions are being held in Equity's quarters.

Olsen's Screwy Seating

Chicago, Aug. 7.

Ole Olsen, who was in town last week to look over the newly remodeled and refurbished Majestic, which reopens in September with the Olsen and Johnson "Laffing Room Only," has come up with a unique idea for seating the opening-night audience.

With everyone clamoring for front-row seats, why not, he says, give the front-row seats to returned servicemen, and put Mayor Kelly and other main-floor first-nighters in the gallery for a change. He didn't say where the critics should go.

'WIND 90' CONTINUES ON REDUCED PAY BASIS

Although "The Wind Is Ninety," a serious play which opened early this summer, hasn't developed boxoffice strength at the Booth, N. Y., it will remain for another month. Cast took a salary cut soon after the drama opened and has extended the arrangement up to Sept. 8. Leads are accepting a slice of one-third of their contractual salaries, players engaged for $100 or less weekly not being affected.

Agreement to reduce the pay stipulates that if and when picture rights are sold the amount of the cuts be payable to the actors, same going if "Wind" should develop into a stage success.

$200,000 Seen Spent For Shubert in Chi

Chicago, Aug. 7.

Although scores of workmen have been extending themselves toward getting the old Majestic theatre prettied up to be reopened as the Shubert, delays in delivery of materials and shortage of manpower in certain lines will delay the opening another four weeks, at least. It was hoped that the lights could be turned on sometime next month but now indications point to a late September debut. Will open with Olsen & Johnson's "Laffing Room Only."

Shuberts are spending a wad in fixing up the old vaude house, somewhere in the neighborhood of $200,000. Among improvements are elevators to the balconies and gallery; new marquee; entire new seating (2,160 capacity); a new stage lighting system of "light bursts" developed by a local electrical company in conjunction with the Edison company, and other improvements. Old boxes have been knocked out and a loudspeaker system is connected with all the dressing rooms so the actors will know just how far along the show has progressed.

Skulnik to Start Season on Oct. 1

Menasha Skulnik signed as star and director of the Second Avenue theatre, N. Y., which will present American-Jewish musicals this fall. Skulnik's opener will be "Wish Me Luck," scheduled for Oct. 1.

The play, of which most of the dialog will be spoken in English, was written by I. Friedman and I. Rosenberg. It will feature Miriam Kressyn and Muni Serebroff, with support headed by Yetta Zwerling, Seymore Rechtzeit, Esta Saltzman and David Lubritzky. Will also include a large chorus and ballet.

Schmidlapp's Contest

A cash prize of $1,000 has been set aside by W. Horace Schmidlapp, producer of the forthcoming musical, "Polonaise," for one who presents the best working plan to raise funds for a national theatre, before Jan. 1.

Blanche Yurka heads a committee of judges. Project, tentatively titled U. S. Public Theatre Foundation, has been mulled some time. Senator Wagner introduced a bill in Congress in 1935 for the purpose, Miss Yurka having interested him in the idea, but it was shelved.

Schmidlapp's national theatre idea would include headquarters and permanent theatre in large cities throughout the country; and an academy on both coasts, self-financed or government-financed.

Film Deal On For N. Y. Winter Garden; B'way and Ziegfeld for Pix Also Eyed

Deal for a term rental at big money for the Winter Garden, N. Y., owned by the Shuberts, to picture interests seeking a Broadway first-run film house, is reported nearing consummation. Garden, which the Shuberts rate their ace theatre for musicals, is among three legiters mentioned as being eyed by film companies, others being the Broadway, also a Shubert house, and the Ziegfeld, owned by Billy Rose. United Artists is said to be dickering for the Garden as outlet for J. Arthur Rank and other UA products. Meantime, the Ziegfeld has been recommended to UA. Rank himself will not take over a theatre at this time, it is said. Reported Shuberts are asking $7,000 weekly for Garden.

If the Garden switches to pictures the booking situation to be faced by new musicals due in the fall will be more complicated than last season. Still another theatre designed for musicals is out, the 44th Street now being torn down. Recently it was indicated that 43 musicals were scheduled for 1945-46, but even if half that number reach the boards and 50% of such shows were indicated successes, where and how they could be berthed on Broadway seems incapable of solution.

When the Garden lease was first reported, there were those in show circles who saw a sign that the Shuberts might be bowing out but that idea is not supported by the firm's activities. Their tenacity in holding onto the 46th Street ("Dark of The Moon"), after winning ouster proceedngs, is one sign to the contrary. Managers also have "Spring in Brazil," a musical (Milton Berle), aimed for the Garden, and their present production moves also include two straight plays. Currently the new "Marinka" is quartered in the Garden and it is not likely that operetta can be shifted unless it drops under the stop limit.

Shuberts leased the Winter Garden before for pictures, Warners using the house for five years, opening there with "Sonny Boy" (Al Jolson), for which the Vitaphone (discs) was used. That system was removed, and the cost of equipment for modern talking pictures would be around $25,000. The Broadway was also devoted to films, notably "Fantasia," for which special equipment was brought from the Coast and removed when the picture existed.

'Harvey' Advance Sales Involve Todd, Pemberton in 'Situation'

Handling and disposition of advance-sale ticket money for "Harvey," 48th Street, N.Y., has developed into a situation between Brock Pemberton, hit's producer, and Mike Todd, lessee of house. Pemberton has gone on record as objecting to withdrawal of any of such funds from the theatre's box office account, which, he alleges, recently was done. Advance for "Harvey" is around $70,000, and around one-third of that was allegedly turned over to Todd.

Producer declares that the advance coin, which will probably increase to $100,000 as the new season opens, really comprises trust funds not actually the property of producer or theatre operator until the date of performance, because it's refundable in the event of cancellation. Through Franklin Waldeheim, his attorney, Pemberton has advised Julius Spector treasurer of the 48th Street, not to turn over any advance money to Windsor Leasing Corp; and the ticket sellers' union has ordered Spector to adhere to that instruction.

Whether any coin was diverted or whether it was a move aimed to start a "battle for the 48th Street" isn't clear. Todd loses possession of the house at the end of November, when it reverts to the owner (Leblang estate, operating the house under a corporate name) but it is indicated that "Harvey" will continue to do big business long after that date. He negotiated for an extension of his leave but balked when the Leblang estate demanded half the house profit retroactive to last April, when the deal was proposed.

Because Todd booked "Harvey" into the 48th Street, Pemberton was willing to move the show at the expiration of the lease. However, Todd could not secure another theatre and Pemberton entered into a booking contract with the Leblang people, feeling he was placed in the middle of an argument between the leasee and owner. Todd expressed no criticism of Pemberton's move and there were no differences between them until the matter of the advance ticket money arose.

Gypola's Autobiog

Gypsy Rose Lee has joined the autobiographical parade. She's doing her life-story for Simon & Schuster which has previously published her mystery novels.

Gypola will expound on "life with mama and June" (Havoc, her sister), which she touched on briefly in previous pieces in the New Yorker and "Variety."

"CONTACT!"

Summer 1945 edition of CONTACT BOOK lists Names, Addresses, and telephone numbers of the **right** person to contact in the fields of STAGE, SCREEN, RADIO, AGENTS, NIGHT CLUBS, NEWSPAPERS, MAGAZINES, PUBLICITY, SPORTS, BALLET, MUSIC, HOTELS, etc.

It covers both New York and Hollywood and is the only trade directory of its kind coordinating all branches of the entertainment world.

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Big Pix-Mag Tie

Continued from page 1

many other projects. Among Atlas' negotiable securities, as listed in the firm's last fiscal report, are holdings in CBS.

Marshall Field was recently reported being interested in the purchase of Liberty, possibly tying it in with Saturday Review of Literature group which envisioned a super duper national weekly mag embracing features from Life and Satevepost. Field-SRL group, if it had bought Liberty, would probably have used only its title.

Canadian interests were also definitely eyeing Liberty. One Toronto entreprenuer, who is closely allied to the radio field, is known to have offered in the last week to buy the Canadian rights to Liberty but to have been told that he must discuss the matter with Odlum. Latter is understood to have turned the Canadian businessman down, declaring he had his own plans for the publications. These plans are understood to be a mag-pix tie-in on story publication and initiation, with big names from the screen and fiction fields, as well as big-name correspondents, working for both Hollywood and the mag simultaneously.

Wisc. Strawhat's 'Immoral' Rap

Milwaukee, Aug. 7.

The Port Players, summer troupe operating successfully in the suburban Shorewood auditorium for several years, are battling a church faction which seeks to drive the company out of its summer theatre on grounds of "immorality."

The comedy, "Chicken Every Sunday," brought a complaint from the Rev. Meredith M. Hogue, pastor of the Shorewood Presbyterian church. He protested to the Shorewood school board, which controls the auditorium, a high school and municipal hall. The pastor said that the play was "full of suggestive and worse than suggestive lines, and of the most blatant profanity that cried to the very rafters. There was no joke in the whole play that was not based on sensuous and immoral conduct. In the eyes of your school children these presentations, held in the school building, must seem to have the approval of the school. This, to me, is the chief wrong in it."

Leo J. Landry, school board director, made the discovery that perhaps the lease to the troupe was in violation of a state law which forbade commercial productions in high schools. Counsel for the Port Players asserted that the law did not apply in that case. Meanwhile friends of the Port Players circulated a petition of support.

The school board decided that the Port troupe could finish its season in the hall, but asked Director Morton Da Costa to "tone down" the remaining productions. Da Costa flatly refused.

New Play for Sayville

Sayville, L. I., Aug. 7.

"Fifty-Fifty," new comedy by Andrew Rosenthal, will be staged at Sayville Playhouse, week of Aug. 14, with Clarence Derwent directing. Cast includes Margaret Bannerman, Clay Clement, Marjorie Gateson, John Venn. Rosenthal authored "Broken Journey," produced at the Henry Miller, N. Y., in '42.

Clinton (Conn.) in the Black

Clinton, Conn., Aug. 7.

Clinton Playhouse, local strawhat, hits season's halfway mark currently with not a redink week to date. With "Kiss and Tell," "Abie's Irish Rose," "Blithe Spirit," and "Ten Little Indians" already under its belt to okay grosses, current week has "Soldier's Wife" likewise optimistic from b.o. angle. "Johnny Belinda" is due for an August week, with Jean Platt doing her Broadway role. Also, two late-season tryouts are in the pencil stage.

Spot is operated by Sam Wasserman, indie presenter of legit and vaude attractions, who has impresarioed in New Britain, Conn., and Worcester, Mass. He has licked the set designing-building problem usually attendant with strawhat production by pre-season purchase of a flock of scenery from New York warehouses. From the assortment he manages to whip up whatever the play calls for.

Scaled at $1.80 top, with 537 seats, house can better $7,000 weekly on exceptional biz. Shows run Tuesday through Sunday, with Sabbath take being the week's lightest. Season set through Labor Day.

Solves 'Jr. Miss' Casting

Gretna, Pa., Aug. 7.

Thanks to the war, Charles F. Coghlan, director of the Gretna Playhouse, Mt. Gretna, Pa., solved his problem as to who to cast in the key role of Judy in "Junior Miss," being staged at the Gretna summer theatre for week ending Aug. 15.

Coghlan was giving the situation serious thought when he received a phone call from Hermine Munro, asking if he could use her in a Gretna Playhouse production. Miss Munro, it seems, is staying in nearby Lebanon because her husband, a sergeant in the Army, is stationed at Indiantown Gap Military Reservation. For nearly a year she played Judy in the Max Gordon road company of "Miss."

Strawhat Review

Saturday Night

Gloucester, Mass., Aug. 6.

Bass Rocks Summer Theatre production of "Saturday Night," new play in two acts by James Hagan. Directed by Leonard Altobell; sets by Mrs. Milo Thomas; produced by Milo Thomas. At Bass Rocks Summer Theatre, Gloucester, opening Aug. 6, '45.

Bert Murphy	William Terry
Benny Miller	William Weyse
Froggy Meyers	Clark Williams
Dr. Small	Dan Malloy
Frankie Peters	Lou Nova
Lotty Davis	Helen Marcy
Mrs. Davis	Velma Royton
Jack Murphy	James Coyle
Quincy Tillman	Royal Rompel
Rose Lafoon	Betty Bartley
A Waiter	Walter Cartwright
Rod	Nick Dennis
Jim Williams	William Sharon
Conny	George Spelvin
Mr. Peeler	William Schoeller
Ginny Dunning	Saralie Rodge
Lena Shoemaker	Lee Davis
Lulu	Avril Gentles

From prize-ring to barbershop, very slightly after the manner of Clifford Odets with "Golden Boy," is the theme of the drama "Saturday Night" which now and again verges upon farce. The budding boxer barred from lasting fame by women and wine is strenuously and sometimes ably portrayed by William Terry of embryo Hollywood note against sets far above the strawhat average in Milo Thomas' Bass Rocks summer theatre.

At times this transparent play in two acts, the end of which is never in doubt because the first of seven scenes dwindles into a series of flashbacks, creaks slowly under the cobwebbed rafters. Again, when Terry, as Bert Murphy, son of a [illegible] who wants to become a champ, is caught between torrid love and the lure of the ring, there is action enough to hold interest.

However, unless tightened up and pared down, this new James Hagan play hasn't a chance outside the hayseed circuit. What happens to the young pug never seems truly important despite the support of a valiantly striving cast including a real cauliflower merchant, Lou Nova.

One sees Bert Murphy first as a small town barber languishing over memories of his gloved past. A barbershop trio, with William Weyse and Clark Williams in support intermittently throughout the play, sets the atmosphere of other times.

If Nova, who has a fitful bit as a shave customer, seems less subtle than an experienced actor who knows nothing about fight fantastics, so much the more proof that he has followed his own forte with distinction.

An artful manager is Royal Rompel as Quincy Tillman, who takes hold of Murphy and attempts to steer him past a duet of beauties into some serious business in the ring. But the lad, at first faithful to Helen Marcy, a demure Lotty Davis, falls for the more dazzling lures of Rose Lafoon (Betty Martley). This latter infatuation throws him off his game. He weakens as a pug, eventually marries Lotty and ends up as a barber with razor unsteadied by past memories.

Nostalgia, personified by heartthrobs and rather nice costumes and sets, fails to offset a tedious posturing throughout the piece. One is reminded throughout of "The Strawberry Blonde" with Jim Cagney, which went off a great deal better.

As the siren, Betty Bartley is lusciously seductive. Helen Marcy, who eventually marries the pug, is adequately righteous and naive. Walter Cartwright does an excellent job as a waiter and Velma Royton does not appear half often enough with her poised character bit.

Dame.

Literati

James-Spillard's Book

Chicago, Aug. 7.

"Needle in a Haystack," skedded to be published Aug. 20 by Whittlesey House, is joint effort of Pence James, nitery critic of Chi Daily News, and Bill Spillard, former booking agent, songplugger and U. S. Bureau of Narcotics agent, now investigator for National Board of Fire Underwriters, Chi.

It's story of Spillard's experiences with hopheads. James and Spillard got together on it about two years ago, when latter visited Clem Lane, city ed of the News, on a song-selling stint, whereupon Lane referred him to James. Book, rather than a plug for the tune, is the result.

Ted Friend Sells Out

Ted and Dorothy (Kay) Friend utilized a 25c Dell Mystery, "Curtains for the Editor" (by Thomas Polsky) to dramatize their sale of the Lassen Advocate, Susanville, Calif. New owner is Lawrence E. Towe, director of the University of Michigan News Services. His wife, Mrs. El-Dean Towe, will be assistant editor.

Friend, vet N. Y. newspaperman, quit the N. Y. Daily Mirror to achieve a liftime ambition—owning and publishing a smalltown newspaper. He bought the Lassen Advocate and two years ago forsook the 52d Street beat (Friend was nitery and amusements editor of the Mirror) for Susanville, as did his wife, Dorothy Kay, ex-Broadway p.a. They are settling in the San Francisco Bay territory. Miss Kay has since become a licensed pilot.

Swank Goes Digest

Swank mag., back on stands after a three-year absence, will appear as quarterly for duration of war, swinging to digest form next (Oct.) issue. Arnold Shaw is editor; Charles L. Markmann, m.e.; Jon Gnagy, art director.

Hill's Findings

Tommy Hill, George Matthew Adams syndicate cartoonist, has made a coast-to-coast tour entertaining in Government hospitals, and while in California tied up Jack London's "Sea Wolf" for a new comic serial. On his own, simply by visiting editors along the way, Hill picked up 126 papers to add to his string, and reports that editors to a man hold the view that as soon as the war is over there's going to be a general housecleaning of all old deadwood and an introduction of new features and new comic strips.

Towne's Gemutlich Biog

Charles Hanson Towne's autobiog, "So Far So Good" (Messner; $3) is a gemutlich book which harks back to an era of literary graces and thespic distinction. The venerable editor-author-poet-actor (he was born in 1877 so that qualifies him for the Venerable League) chattily discourses on Dreiser, McClure's and Bernhardt, Hopewell, Masefield, the Smart Set and Mrs. Fiske, Richard LeGallienne, Tarkington, Sinclair Lewis, Hampden and Geraldine Farrar, Harper's Bazaar, Mrs. Faversham's parties, James Branch Cabell, the Delineator and the road company of "Life With Father" in the same stride. It's easy, pleasant reading.

Abel.

Morgenthau Foundation

"A Plan for Germany" is tentative title of the manuscript contributed to the newly founded "Elinor and Henry Morgenthau, Jr., Foundation for Peace, Inc.," whose announced purposes is to work for "the encouragement of individuals and organizations aspiring for a world of freedom, peace and security, and for the coordination and direction of the efforts of all people in their attainment of such a world."

Eleanor Roosevelt, Morris L. Ernst and Harold Hochschild, will direct the outfit which is chartered as a non-profit member corporation in papers filed with Secretary of State in Albany by Greenbaum, Wolff & Ernst.

Morganthau manuscript is the initial gift and at present the only tangible asset of the group. Organization is to receive all profits and directors are expected to consider a publication offer by Harpers at their first meeting.

Weegie's "Naked City"

Arthur Felif, who is the "Weegie" of PM, is so much better known by nom-de-lens that even his byline on "Naked City" (Essential Books; $4) doesn't disclose his real name. William McCleery, editor of PM Picture News, in his foreword likewise speaks of him only as Weegie.

The excellent candid camera shots truly lay New York bare as a "Naked City"—an excellent title, matched by the extraordinary lens studies. The captions are informal and breezy, more or less in the vernacular, and smell of a bigtime N. Y. newspaper's city room and morgue, because the shots are a combination of both. The collection has been well edited and the pix form a more or less contemporaneous history of our times as seen through the shifting scenes of New York's high and low circles. The emphasis is on the Bowery rather than the Met's diamond horseshoe; in truth the latter set only get into the book because they're newsworthy as freaks or novelty shots, much as Sherman Billingsley was "caught" by the lens, while visiting the Bowery's Stork Club, yclept Sammy's Bowery Follies.

Abel.

"Variety" Pursues 'Em

Stars and Stripes, German edition, recently ran a story about a gal in London who had turned to burglary, because of insomnia, story carrying the head: "She Shoulda Stood in Bed."

Whereupon some GIs wrote in, asking since when had S&S taken on an ex-"Variety" head writer.

Uncle Sam's 1c Royalty

Armed Services Editions of bestsellers pay 1c as a nominal royalty, but give the books away to the service men. The penny is split 50-50 between author and publisher. Some 40 titles are printed up each and every month by Armed Services Edition, each running 160,000 copies.

CHATTER

Morris Weeks, asst. m.e. at Look, joining Pageant in similar capacity Aug. 15.

C. P. Chadsey joined Grosset & Dunlap as editor of the reference book department.

Yorker doing a "profile" on Bennett Eugene Kinkead of The New Cerf for Life mag.

T/Sgt. Henry McLemore now assigned to Army Ground Forces Liaison Unit in N. Y.

Reggie Callow, assistant film director, sold "A Yes Man Relaxes" to New Yorker mag.

Added to True mag staff are Alwyn W. Knight, Peggy Aylsworth and Ignatius W. MacVay.

James S. Thompson, president of McGraw-Hill Book Co., returned by plane from six-week visit in Europe.

Rudolph Elie, Jr., ex-Boston mugg now in Pacific as war correspondent for the Herald, expected back in October.

Jerry Dreyfus, former N. Y. Post reporter and fashions columnist, made editor of True's new monthly shopping dept.

The life of Gus Edwards, going into book form, will include a chapter written by his niece, singing star Joan Edwards.

Before doing that Heywood Broun biog, Samuel Hopkins Adams has a novel coming up for Random House. It has a theatrical background; circa 1830's.

Frank Gruber, whodunit author and film writer, has a yarn, "Ask Me Another," in the new issue of the Great American Detective Story Anthology.

Grosset & Dunlap publishes "Laughing Stock," collection of American humor, edited by Bennett Cerf, illustrated by Carl Rose. Scheduled for Sept. 1 publication.

Walter Annenberg, chief of Triangle Publications, and Kenneth Friede, publisher of Screen Guide, in Hollywood for confabs with Carl Schroeder, West Coast bureau head.

Chief Specialist George F. Foley, Jr., USCGR, has finished his book "Sinbad," which Dodd-Mead will publish in Sept. Deals with famed mascot of Coast Guard Cutter Campbell.

Lawrence Dame, Boston Herald-Traveler editorial writer and "Variety's" Boston mugg, appointed director of Harvard U. News office starting Sept. 1. Will continue at H-T same time.

Summer, 1945, edition of the Celebrity Service "Contact Book" has gone into second printing. Contains West Coast supplement besides covering stage, screen, radio, nightclubs, publicity and press in New York.

Broadway

Joe Rines heading back to Coast this week.

James F. Reilly became a grandpop last week.

Eddie Plohn lost his dog, Jojo; just curled up and died.

Sign in Third avenue shop: hearing aids equipped for FM.

Cal Tinney, former Mutual commentator, discharged from the Army last week.

Mike Todd may stage a big spec at the city of Milwaukee's request in that burg.

Josef Cherniavsky to Chicago seeking backing for his new operetta, "The Great Barnum."

Barney Josephson will shutter Cafe Society Uptown from Aug. 12 to Sept. 5, to redecorate.

Singer Joseph Delmar returned this week from a 29-month overseas tour for USO Camp Shows.

Clarence Gaskell has written campaign song for William O'Dwyer, Democratic candidate for mayor.

McKinlay Kantor's screen story, "Glory for Me," will be published in book form in October.

Authors Club of Hollywood gave Rupert Hughes, their old m.c., a vote of confidence.

J. P. McEvoy heads for a Hollywood look-see after he returns from European war zone.

Burl Ives is publishing a book of 60 lyrics of his American ballads, "Songs of Burl Ives."

Sam Newton, pipe mogul, is evincing interest in "Walls of Jericho," written by the playrights of "Tomorrow the World."

Sid Bakal, recently out of the Army, has rejoined the William Morris Agency, this time in the publicity department.

Harry M. Warner, president of Warner Bros., east several weeks, back on the Coast now after stopoff in Lexington, Ky., to buy some horses.

John D. Fernicola, who handles upstate and nothern N. J. sales for 20th-Fox, home recovering from strep throat infection following hospitalization.

Richard Garrick, member of "10 Little Indians" troupe which played the Mediterranean, has returned to the States, although company is still playing Europe (ETO).

Larry Lapidus, son of Jules Lapidus, eastern division sales manager for Warners, appointed to the U. S. Navy Signalmen's School at Great Lakes Training Station, near Chicago.

Presentation of original copy of the Bill of Rights to the Library of Congress by Barney Balaban, president of Paramount, is the subject of a 15-page article in the Quarterly Journal of the Library.

The ailing Gus Edwards' songwriter-brothers, Leo and Ben Edwards, and their niece, Joan Edwards, waxed a birthday greetings salute to Gus and mailed it to him in Hollywood, where he has been long domiciled.

Romo Vincent, currently in "Marinka" at the Winter Garden, has organized the Fat Boys Club of Broadway, limiting membership to those over 250 pounds who won't exercise, diet or apologize for being obese. Purpose is petition OPA for food coupons, according to weight.

Minneapolis

By Les Rees

Alex Rosenberg new booker at Columbia.

Harry Seed, Warners' district manager, in town.

Kitty Carlisle held over at Hotel Radisson Flame Room.

Curly's niterie has Benny Meroff spotted in, starting Aug. 17.

Michael Fallon, Republic home-office representative, a visitor.

Steve Hollander, RKO salesman, a daddy for first time—it's a girl.

Ernie Hill landed in first place in Warners' 1945 "Bow Wow" sales contest here.

Present St. Paul pop concert season at Auditorium most successful ever held.

Irene Nelson of M-G office staff to wed service man back from overseas this week.

Ben Marcus, Columbia district manager, back to Kansas City after a vacation here.

Abbott and Don Swartz to Chicago this week to attend PRC franchise holders' meeting.

Russ Pettingill back on Universal salesman job following recovery from major operation.

Bob Murphy, Sunday Tribune movie editor and critic, back from vacation and on job again.

Harry Carroll and Polly Baker to follow Dean Murphy into Hotel Nicollet Minnesota Terrace.

Walter Hoffman, 20th-Fox exploiteer, in Des Moines beating drum for "State Fair" world premiere.

Monogram's "Lady, Let's Dance" having Twin City premiere at St. Paul World, loop first-run house.

Gene Field topping floor show at Andy's which also includes Gloria Lopez, Joe Griffin and Stella orchestra.

Dorita & Valero into Hotel Nicollet Minnesota Terrace with Dean Murphy and Paul Williams' orchestra.

Lou Goldberg up from Chicago to arrange preliminaries for "On Stage Everybody" personal appearances at Orpheum.

John Van Druten's "Old Acquaintance" second offering of Civic Repertory Group at Old Log, strawhatter theatre.

Dean Murphy into Hotel Nicollet Minnesota Terrace, replacing Dorotry Lewis ice show, which finished its summer run.

Bob Branton, Warners booker, a staff sergeant with General Patton's army, back home on furlough after winning Purple Heart.

Ted Pritikin and Sam Bix tied for first place in Northwest Variety club's golf tournament and Bennie Berger won biggest single slice of Calcutta, $862.50, by picking two of six low scorers.

Pittsburgh

By Hal Cohen

Joe Hillers back from a two-week vacation in Atlantic City.

Bill Armstrong has left Mode-Art Pictures to join sales staff of KQV.

Sun-Tele critic Karl Krug off for two-week vacation in the mountains.

Shirley Stevenson has landed in the line at Lou Walters' N. Y. Latin Quarter.

Ex-serviceman Tom Clarkson new addition to production department at WCAE.

Eddie Blaine back home from six-month USO tour of Italy in "Kiss and Tell."

Russ Isiminger, recently discharged as a major, added to KDKA news room .

Pvt. Milton Karle Dickler, Johnny Long's ex-p. a., in from Europe for convalescence.

Eddie Lee, brother of Loretta Lee, "Miss Pittsburgh," died of heart attack last week.

Dave Broudy's lad, Lt. Milton Broudy, home on leave from Okinawa campaign.

Sanford Bickart, N. Y. radio actress, and his wife in over week-end to see their folks.

George Wells band had option lifted at Don Metz' Club Casino for six months more.

Sgt. Fran Eichler, former bandleader, home from 34 months in Africa and Europe.

Pvt. Tommy Carlyn, former bandleader, home from Fort Knox, Ky., on his first furlough.

Dorothy Scott, Playhouse actress, has been appointed assistant manager of WB's Ritz theatre.

Gloria Damaino, recent graduate of Cathedral High School, is the new receptionist at WJAS.

Dancer Maxine Starr up and around again after an operation at Eye and Ear Hospital.

Erwin Arbuckle the new announcer on WWSW's all-night disc program, the 1500 Club.

Joe Blowitz, manager of Manor theatre, back from Coast visit with his son, Bill Blowitz, the flack.

Mary Joy will quit vocalizing with Lee Kelton's band at end of this month to return to high school.

Florence Sando is vacationing in New York, with Adelaide Sachs pinch-hitting for her on WJAS.

Jean Moorhead home visiting her folks for few weeks after playing all season in "Laffing Room Only."

Evelyn Keyes in town for day in connection with opening of "Thousand and One Nights" at Harris.

Dancer Hank Whitehouse, now in the Navy but due for discharge soon, and Singer Bonnie Bay divorced.

Jeanne Baxter, singer, spending week-ends in New York making transcriptions with Slim Bryant and his Wildcats.

Thelma Nathan and Vyvan Matthems, Mercur Music Bar camera concessionaires, dickering for a couple of other spots.

William R. Ferguson in town to launch campaign for Metro's roadshowing of "Ziegfeld Follies" at Nixon starting Aug. 26.

Metro manager, Saul Gottlieb, celebrated silver anniversary with Loew's last week. Started with Marcus Loew as office boy.

Night Club Reviews

Continued from page 47

Beach Walk, Chi

ing puppet partners, all nicely received.

Nancy Evans, singer with the King band, does "A Kiss Good-Night," "Thine Alone" and "Play, Gypsies, Play," with a smooth, easy style and fine tone. She has little trouble in chalking up one of the biggest hits of the show.

Ben Dova's drunk act is surefire, his precarious perching acrobatics on the lamp-post and his falls and panto work drawing a heavy mitt.

Wayne King's band, consisting of five violins, four saxes, three trombones, two trumpets, guitar, bass, piano and drums, with King on sax occasionally sticks pretty close to the waltz tempo mixing in many old tunes with the new. King introduces the acts and Emil Vandas conducts the show music. Song Stylists, four men and a woman, are used for vocal backgrounds in the production numbers. *Morg.*

Chicago

Lionel Hampton opens at College Inn Sept. 7.

"Anna Lucasta" reopens the Civic theatre on Sept. 24.

Colony Club is planning a big-name, one-act show for this Fall.

Vivian Della Chiesa, opera and radio star, is ill with a strep throat.

Rose Lyte, wife of Ray Lyte of MCA, is a patient in the Passavant hospital.

Adolph Zukor visited friends here over the week-end while enroute to the coast.

Jan Bart heads the new show which opened at the Vine Gardens Friday night (3).

Art Kassel orchestra returned to Aragon Ballroom last Sunday for eighth return date.

Emile Petti band held over for the new fall review in Walnut Room of Bismarck Hotel.

Ruth Page signed to train and direct ballet of Civic Opera Company for next season.

Club Minuet, nightclub operated for 17 years by Frank Sherman, sold to Red Jacobs and Frank Farrata.

Bill Baird the magician is out of the Navy and is breaking in his act in Springfield prior to opening in St. Louis.

Boris Chaliapin in town doing a portrait of John G. Sample, of Dancer-Fitzgerald-Sample for a Time mag cover.

George Paxton's orchestra will make its local debut Aug. 24 when it opens at the Panther Room of the Hotel Sherman.

Alan Edelson, Bismarck Hotel press agent, is scheduled to leave for New York soon to join the Anna Sosenko Productions.

Harry Richman will head the new show at the Latin Quarter following Ted Lewis. On previous trips Richman always played the Chez Paree.

Allen Usher, Paramount district manager, back at his desk after a lengthy jaunt in connection with the company's "3rd of a Century Celebration."

Selma Springer, Allied Theatres of Illinois assistant booker, ran off with Mayor Edward J. Kelly's runner-up trophy in Cook County golf tourney at Jackson Park.

Ernie Byfield and his associates will take control of the Guaymas, Mexico hotel on Oct. 1 and will spend a year in enlarging and moderning the resort.

Al Borde has joined forces with John Wildberg in producing "Belle Brodie," expected for this fall. Phil Baker, Martha Raye and Elsa Maxwell signed for show.

Jimmy Dunn, Carole Landis and Lloyd Nolan were here for the opening of the Service Men's Centre in Lincoln Park last week in addition to appearing in hospitals in this area.

Mary Beth Ayres has replaced Jackie Van as singer in the 5100 Club show and the Debutantes, who have been there for nearly a year, have been replaced by the Muriel Kretlow Dancers.

Bill Burke, Arthur Wirtz' aide at the Stadium and general manager of Sonja Henie Ice Show, reported dickering for the East Walton place building that houses the Static Club, for a new night spot.

Ed Eron, assistant contact manager for Warner Bros. Theatre Circuit management at Oklahoma City, suffered a heart attack while enroute to a Wisconsin resort last week and is in a hospital in St. Croix, Wis.

P.a. Jim Keefe, for "Good Night, Ladies," which came back to Chi Monday (6), into Henrotin hospital same day show reopened at the old stand (Blackstone). An emergency operation—a minor one—on his throat.

Chicago Music Festival, to be held in Soldier Field on Aug. 18 will have F. Melius Christiansen, father of cappella music in America and for 33 years head of the St. Olaf Lutheran College music dept., Northfield, Minn., as honored guest.

Mexico City

Strike aimed at local circuit of 15 cinemas, headed by the Cina Palacio, headed off with the granting of a 15% pay hoist.

"Song to Remember" (Col) grossed $625,000 (Mex) in six weeks at the Cine Alameda, frontline local first-run cinema, a record.

Ezequiel Padilla, who recently quit as Foreign Secretary and is the current enigma in Mexican politics, has become v.p. of the Cinema Club.

First Russian pic to be dubbed in Spanish is undergoing that at Azteca studio here. It is "Wait for Me," taken from Simonov's poem of that name.

Tula, historic town near here, is currently without cinemas because both were shuttered by the Public Health and Welfare Ministry, which declared their sanitation services below par.

Censors have gonged yet another Mexican pic for allegedly slurring the national army. Pic is "Cunando lloran los valientes" ("When Brave Men Weep"), tale of the exploits of a bandit.

Comic billed as "Palillo" ("Toothpick"), currently headlining at the Teatro Lirio, local revue house, has contract allowing him to skip the Sunday mat, always a big b.o. show, so that he can attend the bullfight.

First jailing since the war on the rawstock black market by the Ministry of the Interior was that of Ignacio Rangel, veteran pieman, accused of buying film outside of official channels to make some bullfight films. He was detained in a cell at the Ministry for three days before being released on bail.

Unpleasantness arising from friction among its members over foreigners in its midst looks to have been eliminated by the pic production workers union, with the decision that alien members shall be regarded as Mexicans, in so far as working with it as players, meggers, technicians, etc., is concerned, sharing equal rights and obligations with the native members.

Pic producers are more or less optimistic about the labor plan they have doped out for "postwar" in the two-year row among film workers. Plan is for the producers to work in two divisions, one with the National Cinematographic Industry Workers union, original film labor outfit, the other with the Production Workers union, newly organized and which "Cantiflas" heads.

St. Louis

By SAM X. HURST

Willie Howard, a h.o. at the Starlight Roof, Hotel Chase.

Vincent F. O'Leary back in East St. Louis as manager of Majestic.

Frances Faye headlining floor show at Starlight Roof, Hotel Chase.

Sammy White in for a three-week stand in the Zodia Room, Hotel Chase.

Theresa Brunhofer, cashier for RKO and Crescent Passek of the Metro exchange, wed.

Georgie Tapps and Bill Baird, in at the Crystal Terrace, Park Plaza Hotel for a two-week stand.

Tony di Pardo, dance band maestro, convalescing in Jewish hospice following a major operation.

L. J. Wilcox, 89, who edited the Ashland, Mo., Bugle, a weekly, for more than 60 years, died of natural causes.

The amphitheatre at the Duquoin, Ill., state fairgrounds, one of the largest in the state, destroyed by fire with $30,000 loss.

St. Louis Variety Club planning motion picture ball in Henry W. Kiel auditorium to raise coin for club's Heart Fund.

The stage, auditorium and bowling alleys in the George E. Hilgard Post, No. 58, American Legion Hall, Belleville, Ill., was damaged $50,000 by fire of undetermined origin.

Film Reviews

Continued from page 22

Half-Way House

ous sins or omissions and psyched them back to normalcy, he sends them packing and the inn and keeper go up in smoke again.

Story moves along too slowly and evenly. Performances are well done, however. Francoise Rosay, former French star, does a poignant bit in her first English-speaking role as a grief-stricken captain's wife. Mervyn Johns as the ghostly boniface, and Glynis Johns as his daughter, are also good. Direction and scripting are intelligent. Scenes of English countryside are attractive. Film is modestly budgeted. *Bron.*

Military Secret
(SOVIET-MADE)

Artkino release of Soyuzdet (Moscow) production. Directed by Vladimir Legoshin. Screenplay by Leonid and Peter Tur and Leo Shevnin; camera, Sergei Urusevsky; music, Konstantin Korchmarev; English titles, Charles Clement. At Stanley, N. Y., Aug. 1, '45. Running time, **73 MINS.**

Col. Lartsev ..... Sergei Lukianov
Captain Bakhmetiev ..... Ivan Malishevsky
Secret Service Commissar ..... Alexei Gribov
Engineer Leontiev ..... Andrei Tutishkin
Weininger ..... Victor Byelokurov
Gestapo Colonel Kraschke ..... Omar Abdulov
Maria Zoiseva ..... Natasha Borskaya
Natalia Ossenina ..... Natalia Alisova

(In Russian; English Titles)

For the first time in many months the Soviet film-makers have sent to their New York showcase, the Stanley, a picture that need take no backseat. This whodunit is a good, competent job.

Script is a suspenseful story about an exchange of wits between Moscow's equivalent of our G-2 and the Nazi Gestapo. Latter has set out to capture alive the Russian inventor of a secret weapon, and has assigned one of its topflight espionage agents to the job. But Moscow's counter-espionage chief knows what the Nazis are doing. The climax comes as a surprise and the dramatic action evolved has plenty of mystery, a thrill or two, lots of intrigue and even a touch of romance. Furthermore, there is very good camera work involved.

Production, while low budgeted, is entirely suitable. Alexei Gribov as the Russian in charge of secret service work, Victor Belokurov as the Nazi spy, and the two principal women in the cast—Natasha Borskaya and Natalia Alisova—act in the better style of Russian restraint, and the whole was directed smoothly and paced expertly by Vladimir Legoshin. Miss Alisova, incidentally, is a looker whose screen presence should intrigue Hollywood's yen for fresh talent. *Cars.*

Hollywood

David Street, singer, divorced.

William Edelsten recovering from major surgery.

Mrs. Pat O'Brien to Chicago on a Treasury Dept. chore.

Lieut. Comdr. Dick Barthelmess in town on Navy business.

Dorothy Lamour bought a 741-acre ranch near Palm Springs.

Wild Bill Elliott leaving for a tour of rodeos in the northwest.

Betty Furness in from N. Y. to to join her husband, Bud Ernst.

Blake McVeigh leaving Paramount to open his own publicity office.

Pete Smith celebrating his 13th year as shorts producer at Metro.

Bart Carre, production manager, recuperating from an appendectomy.

John Wayne's son, Michael, seriously injured in a fall from a cliff.

Jeanette MacDonald returned from her annual opera and concert tour.

Ann Lehr's Hollywood Guild Canteen registered its 2,000,000th GI guest.

Edwin J. Hubbell, former still photog at Metro, won the Navy Air Medal.

Milton Brown resumed publicity chores at Metro after five months of illness.

George E. Stone resuming his 20th-Fox contract after more than a year's illness.

Charles Russell doing a Government short, "A Scrap of Paper," at 20th-Fox.

Judy Canova cited by the Treasury Dept. for her eastern bond-selling tour.

Major Mike Frankovich returned to his Florida base after two weeks in Hollywood.

Reginald Owen bought a Hollywood home after 16 years as a Metro contract player.

Dick Powell and June Allyson announced their engagement to wed late this summer.

Charles Bennettt back in town after 14 months of Government work in England.

John Dall drew Warners' permission to tour for three months with "The Hasty Heart."

Lieut. Jackie Coogan waiting for his discharge at the Santa Ana Redistribution Center.

Capt. Irving Reis, now on Army's inactive list, returns to RKO as director in September.

Peggy Knudsen suffered an eye injury while playing in "Never Say Goodbye" at Warners.

Efrem Kurtz, Kansas City Symphony Orchestra maestro, in town visiting Charles Boyer.

Vilma Elizabeth King, former model, filed suit for divorce against Henry King, band leader.

Barry Fitzgerald returned from New York, where he failed to get transportation to Dublin.

Juan Guthman, South American distribut for PRC, left for Buenos Aires after studio huddles.

Sidney Toler made an honorary police lieutenant in Honolulu where there is a real Charlie Chan.

George Marshall's son, George III, broke into pictures as second assistant director at Paramount.

Helen Thimig, Max Reinhardt's widow, checked in at Universal for a role in "As It Was Before."

Lou Goldberg, formerly with the William Morris agency, awarded the Bronze Star for gallantry in Italy.

Lee Van Atta, INS correspondent, in town after three years and a half overseas with General MacArthur.

Merriman H. Holtz to Washington to consult the Treasury Dept. on 16mm films for the Eighth War Loan.

Nancy McGuire, singer, awarded $1 per month temporary alimony pending her divorce suit against Don McGuire, film actor.

Lieut. Comdr. Sterling Noel, former managing editor of the New York Journal-American, in town visiting his mother, who is ill.

Capt. Paul Wing, Toby's father and former film director, who spent two and a half years in a Japanese prison, in Hollywood on furlough.

Lizabeth Scott, star of Hal Wallis' Par release, "You Came Along," arrived in Kansas City from Hollywood yesterday (Tuesday) on a three-city personal appearance tour in advance of test engagements on picture, which opens at the Newman, K. C., next Wednesday (15).

Washington

Bessie Messmore has left the China Clipper to organize an all-girl orchestra.

Jo Lombardi, conductor of the Earle orchestra, left to join the "Panama Hattie" unit, which is going overseas.

First Division, United States Marines, will show "Pride of the Marines," in the Dept. of the Interior auditorium.

Milton Schwartz, concert master of the National Symphony orchestra, is now filling the same berth with Capitol orchestra.

The Netherland-American Foundation is sponsoring "The Silver Fleet" which will be shown at an invitation opening at the Hippodrome theatre on Aug. 8.

The Earle theatre orchestra had a vacation of one week when Ray Kinney's orchestra occupied the stage. For 14 months the Earle musicians have played constantly.

• the Sultry Side of the beat

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